

# MUSICAL AMERICA

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## BAYREUTH FESTIVALS MAY SOON TERMINATE

**Dissensions in Wagnerian Camp  
and Decreased Attendance  
Threaten Movement**

Homecoming American critics and musicians who have visited Bayreuth during the last few seasons have brought stories of disintegration and dissension which loyal Wagnerites have been loth to believe. According to them, the greater Wagnerian singers are no longer to be heard at Bayreuth, having been attracted to America by the lure of American gold. Furthermore, Hans Richter, the musical director, and Herr von Gross, the executor of Richard Wagner's will and the nominal head of the Bayreuth festivals, have withdrawn from active participation in affairs, ostensibly on the plea of ill-health, but really because of the increasing dominance of Siegfried Wagner. It is said that they resent the younger Wagner's tendency to "boss," as do many of the great musicians who formerly participated. In addition to these defections, the German theatrical managers have reconsidered their action in agreeing not to produce "Parsifal" on the termination of the copyright, and at least one, Herr Neumann, announces that he will produce it at the earliest possible date.

To quote a visitor to Bayreuth whose official standing enables him to speak with authority:

"There is a very grave uncertainty as to a season of Festspiele in Bayreuth next Summer. Up to the present the powers that be at Bayreuth have felt it necessary to give the works of the master in order to appease the Wagnerian appetite of the English and Americans, but it has now become an open secret that except for the sightseers who take in Bayreuth as they do any other of the 'sights,' the Americans and English no longer seem to hunger for the works as they did before having feasted so well thereon at home. This lack of interest is the natural result of the very fine performances that have been given, particularly at the Metropolitan Opera House in New York, where the very cream of the Wagnerian singers have been engaged.

"Not only is the interest of visiting people less, but here in Germany it is also on the wane, due in part possibly to the magnificent Munich festival. It may also be found in part to lie in the fact that Frau Wagner, through advanced age and illness, has lately been prevented from keeping the management in her own hands. Then, too, Hans Richter, who has been such a great friend and helpmeet to Richard and Cosima Wagner, has been reported to have withdrawn owing to ill-health. In reality the famous director simply stood by this year to see his place filled by another. Herr Adolph von Gross, who is the administrator of the will of Richard Wagner, has also withdrawn from active work and advice at Villa Wahnfried, for apparently, or officially, the same reason as Dr. Richter. There is no doubt that Herr von Gross is not as young and hale as he once was, yet to anyone who is personally acquainted with him the fact is apparent that his heart beats as warmly as ever for the old cause. If one peeps behind the scenes it is plain that he cannot content himself with Siegfried Wagner as 'boss,' therefore his retirement.

"In this way dissension is beginning to undermine the very foundation of this famous institution. The old self-sacrifice and interest in the Festspiele by the artist is a thing of the past, and the chilly atmosphere of the farewell dinner given at the end of this, as every, season, with its forced speeches of thanks and words of praise could not wipe away this feeling of half-heartedness. The consecration with which the Bayreuth Festspiele have been surrounded seems to be on the downward path. When the legal protection that is afforded the works of the master, through the



MME. MARGUERITA SYLVA AS "TOSCA"

**Her Work During the Preliminary Season at the Manhattan Opera House Has Brought Her Tremendous Popularity and She Promises to Be One of the Leading Singers of the Regular Season Following. (See Page 3)**

copyrights, has expired, the Festival will be lowered to nothing more than a business enterprise, the same as any other opera house.

"Although Frau Cosima is still very active mentally her physical condition is such that the doctors have forbidden her children to lay her open to any excitement if her life is to be spared much longer. Her daughter Eva is the only person who is permitted to acquaint her of any of the affairs of the Festival performances, and this is done very sparingly. Therefore Frau Cosima hears and knows now very little regarding the internal managerial affairs of the institution. Only very intimate friends of the family are allowed to visit Frau Wagner, and never are they permitted to remain in her presence for more than three minutes, and then the visitor must find his own excuse to withdraw, after receiving a sign from the daughter

that the allotted time is up, so that Frau Wagner may not know that the time is thus limited for her to see her friends."

### Northcliffe's Prediction for America's Musical Future

CHICAGO, Sept. 28.—Lord Northcliffe, who controls the London *Times* and sixty other foreign publications, in an interview here to-day said:

"I believe that the future of America is great. You should produce the next great musical composer here. I do not know that you will, but you should, for you have all the elements, a Teutonic strain, a Slavonic strain and a fine enthusiasm everywhere. The two greatest artists of recent years were Americans, Whistler and Sargent. And your standards in the higher fields of culture are growing yearly."

## DIPPEL OUTLINES A BIG OPERA SEASON

**Arrives in New York With Geraldine Farrar, Alfred Hertz and Glenn Hall**

The *Kronprinz Wilhelm* arriving on Tuesday brought several important members of the Metropolitan Opera Company. They were Andreas Dippel, administrative director; Geraldine Farrar, Glenn Hall, and Alfred Hertz, the conductor. On the *Grosser Kurfuerst*, of the North German Lloyd Line, also arriving on Tuesday, were Anton Schertel, stage director of the Metropolitan, and Kurt Stern, who will have charge of the lyric operas in German, English and French at the New Theater.

"The season of 1909-10 promises to eclipse in many ways the former ones," Mr. Dippel said, "especially as far as the total ensemble of the performances is concerned. I may confirm the news already cabled from Europe that the season at the Metropolitan will open with a revival of Ponchielli's 'La Gioconda,' with Mmes. Destinn, Homer, Meitschick and Messrs. Caruso, Amato and De Seguro in the principal parts. Mr. Toscanini will conduct the opening performance, as well as the revival of Verdi's 'Otello,' which will be given with Leo Slezak, the new Czech tenor of the Imperial Opera in Vienna, as the hero. 'Otello' will probably be given during the first week of the season, and also Richard Wagner's 'Lohengrin' is scheduled for the first week. Mr. Hertz will conduct this opera.

"The Brooklyn season of twenty performances will open one week in advance of the regular New York season with Massenet's 'Manon,' presenting Miss Farrar and M. Jorn in the principal roles.

"For the opening of the Philadelphia season on November 9, Verdi's 'Aida' has been selected, with Mme. Gadske as *Aida*, Mme. Homer as *Amneris*, and either Scotti or Amato as *Amonasro*.

"Friday, November 12, will mark the inauguration of the regular opera season in Baltimore, for which purpose Wagner's 'Tannhäuser' has been selected.

"We are going to establish in this city a great ballet school similar to those in St. Petersburg, Milan, Paris, Vienna, etc. Just before sailing from Europe final arrangements were made with Mme. Malvina Cavalazzi, of London, to take charge of the ballet school. Mme. Cavalazzi was one of the few exponents of real classical dancing, and will be remembered from her former appearances in America, where she participated in the opening performance at the Metropolitan Opera House.

"M. Giulio Gatti-Casazza, the general manager of the company, with whom I spent a few weeks in Paris and Venice, is expected to arrive here on *La Savoie* about October 9."

Mr. Dippel said a statement credited to Gatti-Casazza in Milan and published in New York that Italian opera had won out at the Metropolitan wasn't true, and that the operas would be divided between Italian and German, with ten operas in French and some in English. Among those in English will be Humperdinck's "Children of Kings," "The Pipe of Desire" and Goldmark's "Cricket on the Hearth."

Mr. Dippel brought with him a stuffed eagle which he shot in the Southern Tyrol. It will be used in "Der Freischütz."

Geraldine Farrar assured the reporters who questioned her at the pier that since she sailed away she had neither been divorced from an imaginary husband, nor betrothed, nor married. She seemed to feel little or no burning interest in matrimony.

She told the customs men at the pier that she was a foreign resident and therefore entitled to bring in pretty much anything she liked. The customs men protested, and rather than have any trouble she said she

[Continued on page 5.]



## TWO DOZEN NEW MEN FOR THE ST. PAUL SYMPHONY ORCHESTRA

Walter Henry Rothwell, Its Director, Just Returned from Europe, Tells  
of His Plans for This Season—Doubts if "Elektra"  
Will Make a Sensation in America

St. Paul, Minn., is not to be omitted in this, a season of novelties. Its symphony orchestra's conductor, Walter Henry Rothwell, has attended to this. Since April he has been sojourning in the Old World, and has had good opportunity for picking up new orchestral works.

Seated in the little parlor of the Hotel Broztell, with Memory, in the form of his wife, nearby to assist him in recalling his new musical acquisitions, Mr. Rothwell proceeded to enumerate.

"There will be Debussy's 'La Mer,' his most modern work. Also Symphonic Variations by d'Indy. I have selected Felix Weingartner's new symphonic poem, 'The Field of the Blest.' There is Sinigaglia's 'Le Baruffe Giozotto,' an overture; Sibelius's 'En Saga' and 'Leminkainen,' the latter a symphonic poem; the young German composer Reuss will be represented by some fine compositions. He is a pupil of Thuille, of Munich. I will play some of Schilling's symphonic poems. The French composer, Dukas, who belongs to the same school as Debussy, and who is a very clever man, will be heard through one of his symphonic poems.

"I have hopes for the coming season in St. Paul. I am confident of its great success. I have engaged or am engaging twenty-two or twenty-four new men who greatly strengthen it. I consider myself fortunate in securing them. The orchestra will comprise seventy-five men.

"You know that this will be my second season in St. Paul as director of their orchestra. Of course, I have conducted there before, having led performances of 'Parsifal' and 'Madama Butterfly' when Henry W. Savage was producing them.

"This year there will be ten symphony concerts and twelve popular afternoon concerts in St. Paul. There will be no tour during the season, but a festival tour may follow in the Spring. There will be two choral concerts at which will be given, with chorus, parts of 'Parsifal' and at the latter Verdi's 'Requiem.'

The soloist at the first concert will be Antonio Scotti, of the Metropolitan Opera Company. Other soloists will be Mme. Schumann-Heink, Busoni, Mme. Jomelli, Mrs. W. H. Rothwell (my wife), Mischa Elman, Tilly Koenen and others.

"Mrs. Rothwell, you will remember, is a singer, and was with Savage's companies. She sang the title rôle in 'Madama Butterfly' and other works. She will also take short concert tours around St. Paul. She won't make very long absences. I can't spare her. We were only married last year, you know.

"Our trip? We started from here last April, taking the Mediterranean route, stopping at the Azores and Madeira Islands and at Gibraltar. We landed at Naples, where we stayed for about a week, going thence to Rome, Florence, Venice (staying another week), and thence to Vienna, where we remained for two weeks. My mother lives there and there I was educated and spent most of my life. I was born in London. It was then my wife's turn to visit her parents in Hessen, Germany, where her mother and father live and which is her birthplace. We stayed for five or six weeks. Going to Berlin for four weeks, I took the cure at Carlsbad for three weeks. We journeyed to Vienna and then to Hessen, where we stayed until it was time to come back to America. We arrived on Thursday on the *Blücher*, of the Hamburg-American Line.

"The most vivid musical impression of

my trip was a performance of 'Salomé' in Italian, in Venice. Mme. Bellincini took the title rôle and acted the part wonderfully. She hasn't much voice. That is becoming attenuated with use and age.

It was extremely interesting, nevertheless. The orchestra performed splendidly and the staging was excellent.

"Of all the works that I heard 'Elektra' appeals to me the most as being great. It is certainly a marvel. I am dubious about it being a great drawing attraction in



Walter H. Rothwell and His Wife, Formerly a Member of Henry W. Savage's Opera Companies

America, it not having the sensuous interest and sensationalism of 'Salomé.' It is a deep and serious opera—much more so than 'Salomé.' The grandness of its architecture and the breadth of its lines are superb.

"Our season will start on November 2 and will end late in March. I have been engaged for three more seasons in St. Paul, which fact prevented me from accepting a most flattering offer to organize and conduct a symphony orchestra in San Francisco. They wished me to assemble a body of ninety men and begin my season with it in October, 1910. Of course, my agreement with the St. Paul organization prevented me from accepting. The artistic advantages would have been considerable and the pecuniary desirability extreme.

"We will stay in New York for about four days, proceeding thence to Chicago, where we will halt for about the same length of time. I am filling the few vacant positions in the orchestra.

"I made this European trip a vacation and rest, something that was much needed. However, I took the time to compose a cycle of four songs which will be published probably this Fall, and also a suite and a serenade for orchestra. There was also a number of orchestrations for pieces which my wife sings.

"Mrs. Rothwell sang in a number of concerts while abroad, notable among them being her appearance at Bad Nauheim."

J. B. C.

## MME. VALDA AND PUPILS TO SAIL FOR PARIS OCT. 2.

Students from Many States Will Accompany Teacher to Pursue Work in New Paris School

Mme. Giulia Valda, founder of the Lamperti-Valda School of Singing in Paris, France, will sail on the *Chicago* Saturday with thirty of her present pupils, who will inaugurate with her and Mme. Lamperti their new enterprise, which gives every evidence of a splendid success. Among those who will sail with Mme. Valda are Agatha Rath, of San Francisco; Mrs. Marian Wright Powers and her sister, Nira Wright, of Carthage, Mo.; Julia McElroy, also of Carthage; Wave Whitcomb, of York, Neb.; Mrs. Ira Knapp Bradley, the wife of Professor Bradley, of Columbia University; Florence Hagan, of Cominicot, R. I.; Victoria Harrell, of Pine Bluff, Ark.; the Misses Weakley, of Indianapolis; the Misses Dean, of Toronto, and Miss Kerwin, of New York, and Margaret Riley, of New York. With Mrs. Powers and Miss Wright will go four other young ladies from Carthage and three gentlemen of that city will sail in December to study at the Lamperti-Valda school; also four students will go with Wave Whitcomb from Nebraska.

Agatha Rath, a handsome young woman with a remarkable lyric soprano, will be the first of Mme. Valda's pupils to make an operatic début. This she will do abroad in the early Spring. Miss Rath has studied with no one save Mme. Valda, who is most enthusiastic regarding her future as a prima donna. Miss Wright and Mrs. Powers will be the next ones to bid for public favor, making their appearances within the year.

Mrs. Powers has an unusual voice of Tetzazzini range and purity. The choicest staterooms of the steamship *Chicago* have been set aside exclusively for the pupils of the Lamperti-Valda school, who are to have an establishment all their own in Paris adjoining the residence of Mesdames Lamperti and Valda.

## WOMEN'S QUARTET A NOVELTY

San Francisco Girls Play Trios—Franciscan Friars Plan Passion Play

SAN FRANCISCO, Sept. 22.—The first thing of musical importance here to break the Summer dullness was a chamber concert by the Pasmore Trio on September 17. The Schumann trio, for violin, 'cello and piano, op. 63, No. 1, and the "Noveletten," op. 29, of Gade, were beautifully interpreted by it. Mary Pasmore gave also the first movement of the Brahms violin concerto, with Therese Ehrman at the piano. During December the Pasmore girls will be heard in several cities of the Middle West, making their début with the Chicago Madrigal Club. In January Mary Pasmore, violinist, and her sister, Dorothy, 'cellist, join Sallie Ehrman, second violin, and Viola Furth, viola, in the Lyric Sunday "pops." The women's string quartet will be something of a novelty here. The "pops" were a great success last year, offering the best of music at popular prices, under the management of Will Greenbaum, who handles all of the big visiting artists.

The Franciscan friars are going to make the musical feature a strong one in their production of the Passion Play for the first time in America next month. Father Peter Huesges is now drilling a chorus of 125 voices in appropriate music by Gounod, Mendelssohn, Palestrina, Rossini and others, including Father Huesges himself, whose work is widely known.

Eula Howard, a young San Francisco pianist, won high praise from the Seattle critics in a number of recitals given in the North recently.

H. C. T.

## CARUSO WILL SING HERE UNTIL 1914

To Receive Increase of \$500 a Night—Still Denies Operation—Is Busy Abroad

LONDON, Sept. 25.—Caruso leaves the shores of England to-morrow for Germany, where he will fulfil engagements in Frankfurt, Berlin, Hamburg and Bremen, prior to his departure from Hamburg for New York on October 25. His tour in the United Kingdom was a most brilliant success.

In a communication to the correspondent of the New York *Herald* he wishes to convey to his thousands of friends in America the assurance that he is looking forward to a long sojourn in America with the most agreeable emotions. He has thoroughly enjoyed his tour in the United Kingdom, and has been blessed with the most perfect health. Wherever he went the audiences were immense and the enthusiasm was unbounded.

The unanimous verdict of the provinces is that the tenor's voice is golden. He did not wish to talk about himself, but he instructed his amiable secretary, Mrs. Neave, to speak freely with respect to the absurd statements in some American papers regarding the alleged operation on his throat as affecting his future engagements and movements.

"There is absolutely no truth in the original or revised statements that his voice is impaired by surgical operations," said Mrs. Neave. "Owing to a very slight cold he had his throat painted once with a very simple lotion, but he was singing in perfect voice up to the time of this alleged operation and immediately after it. His voice was not impaired for a single moment, and," added Mrs. Neave, "wherever he has gone he has used his voice, so as to give the lie to statements that his voice had been impaired and that the American syndicate was hesitating about signing a contract for a lengthy period."

"Signor Caruso wishes the American people to know that so confident are the American syndicate that his voice is not impaired that they had sought a four years' extension to his contract with an additional £100 a night on the old deal. This renewed confidence as displayed by the American syndicate has pleased Signor Caruso immensely. He will now remain in America until 1914. He is at liberty to sing in other countries if the time between his engagements permits, but up to the present only one arrangement has been made, and that is a short season at Monte Carlo in 1912, for which an immense salary has been offered."

## Finds American Singers Coming to the Front

BALTIMORE, Sept. 17, 1909.

To the Editor of MUSICAL AMERICA: Enclosed find check for \$2. I am delighted with your paper, and it gives me great pleasure to renew my subscription. During my travels through Germany I had an opportunity to hear some of our American singers in the different operas, and I agree with your paper that the American singers are coming to the front.

Respectfully yours,  
STEPHAN STEINMUELLER.

Anton Hegner's "American Festival Overture" was played at the opening of the musical part of the Hudson-Fulton Celebration at the Hippodrome on September 26. The overture was played for the first time at a Metropolitan Opera House concert last season. It was also played by the Philadelphia Symphony Orchestra.

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"Her playing is refined, and she is plainly a musician of rare accomplishment."—(London Daily Graphic.)

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# "NO TIME FOR MEN," DECLARES MARGUERITA SYLVA, NEW MANHATTAN "CARMEN"

**"My Work Is My Life," She Tells Interviewer—Her Justification for Making "Marguerite" in "Faust" Somewhat of a Coquette—The Cigarette Girl's Role Never Tires Her**

Every man in an opera house chair who has followed with keenest interest the bewitchment of the turbulent *Don Jose* by the fascinating *Carmen*, who has studied the seductive gyrations of her fan, the coquetry of her glide, the invitation which beckons from every pose, cannot resist a temptation to wonder how it would feel to meet such an enchantress face to face in every day life. Would the charmer of the stage be equally as fascinating in a flat, for instance, without the aid of the glamor of the stage setting, with her merry companions of the cigarette factory replaced by a colored maid; with a small dog substituted for the gay uniformed company of soldiers and with an upright piano taking the place of the orchestra?

In the case of Marguerita Sylva, whose *Carmen* at the Manhattan Opera House is regarded as one of the greatest dramatic performances that has been seen in this opera house and who has been equally successful in *Tosca*, *Marguerite* and other rôles, the answer is yes. She could easily be a *Carmen* in real life if she wanted to be, but while she regards men as very charming and interesting she says she has no time for them.

"My work is my life," she said to a representative of MUSICAL AMERICA. "I love the opera. I love *Tosca*, *Marguerite*, all my rôles. I study them all the time. I am always looking for some new twist or turn in my interpretation, something that will bring out their characters and their temperaments. I lose myself in my enthusiasm. When I am studying a part I am oblivious to everything."

"Now my idea of *Marguerite*, for instance, may strike the American public as unusual. I do not think that this girl should walk slowly about with her head bowed in shyness, her hands joined together near her knees, and that she should blush every time she sees a man. Instead, the part should be interpreted, in my opinion, as if *Marguerite* were a real human being. It does not follow that because a young woman is innocent that she should not have life or sparkle or be coquettish."

"These are feminine traits, are natural, and it is ridiculous to think that they must be associated only with worldly knowledge and experience of life. *Marguerite* goes behind a bush and throws a kiss, which is an evidence of her spirit of coquetry."

"Since the Manhattan season opened I



Marguerita Sylva, the New Manhattan Opera House Prima Donna, as "Carmen"

have received some fabulous offers to go back into comic opera, and some of my friends have said: 'Why not do it? Life would be easy then. While you are in grand opera you cannot ride in automobiles or go to suppers after the theater, or run the chance of catching cold, or talk on the day you sing, or eat this or that.' But I say 'No. I am perfectly content. Success in my work is happiness, and I can get along without the other things.'"

As Sylva spoke she grew more and more earnest and her eyes loomed larger and larger. These are wonderful eyes that this young singer owns. They are dark and all devouring, and very large, and as you peer into them you do not wonder that *Don Jose* could not resist them. She had been taken unawares by the interviewer, and had entered the room in a pink gown, the folds of which she had to hold in place because she had not taken time to fasten them together. It is easily as effective as a mantilla, and the interviewer's sensations must have been greatly similar to *Don Jose's* in the first act. The singer's hair is raven black and there is so much of it that no artificial assistance from a hair-dresser is necessary; her speech bears the mere trace of an accent; her spontaneity is infectious. She has none of the airs or affectations of some queens of opera and tragedy. On the mantelpiece of her drawing-room are two dozen photographs of intimate friends, including one of Francis Wilson, the American actor, who made his first reputation as a comic opera comedian with legs which couldn't behave. And tucked in among other pictures was one of Sylva herself in tights—a reminder of the

"Princess Chic" days, to which the conversation veered.

"Why did you leave comic opera and decide to be a prima donna?" Sylva was asked.

"I always wanted to be an operatic singer and never intended to remain in comic opera," she answered. "And please deny for me a story that was printed in one of the daily papers, with this head: 'From Chorus Girl to Prima Donna.' I never was a chorus girl."

"My father was a famous physician, and he was in a position to give me a fine musical education."

"When I was not much more than a child I was paying a very large sum for instruction from one well-known music teacher. He used to gather his friends in his studio and ask me to sing for them. I would sing *Carmen* and other rôles. Finally I turned to him and said: 'I came here to study music; not to give entertainments for your friends. I want to be taught.' He answered that there was no further instruction that he could give me; that he had taught me all that he knew."

"I made my first appearance on the stage as *Carmen* in the Drury Lane, London. I was only a girl, and could not speak English, but had to memorize my lines in that language. I was a mere child in experience of the world, but the critics said that my impersonation was dramatic and excellent. How I ever did it I do not know."

"Later I came to America with Sir Beer-bohm Tree's company, and played different parts, singing, too, behind the scenes in those productions where such a voice was necessary. I attracted the attention of

**Discusses Her Preference for Grand Opera Over the Allurements of the Musical Comedy --Oscar Hammerstein Won't Be Really Appreciated Until He Is Dead, She Maintains**

American managers, one of whom offered me such a salary that I did not resist. I decided to go back into grand opera, but the following season I was offered more money, and later was given my own company. For two years I starred in 'The Princess Chic,' but I did not like it, although the theaters were crowded, the audiences delightful, and the critics kind. The applause of a musical comedy audience on the road does not please after a time, and I gradually thought that I was being turned into a machine."

"Finally I came to the conclusion to go back into the work that I loved, despite the income I was drawing in America, and returned to Europe. I shall never forget the experience I had when I made my debut after that in my own city, Brussels. My appearance was not heralded, and I had to make good on strict merit, and not because I was a daughter of Belgium. The success I made was most gratifying. During my tours with comic opera I have sung in as many as ten performances a week, the recollections of which fact amused me very much when stories were printed here that two performances in two nights at the Manhattan had made me indisposed."

Sylva was asked if the popularity of "Carmen" and the demand for its repetition did not make singers who appeared in this opera tired of the rôle, which elicited from her a spirited reply:

"No; the part is fascinating, and the music never tiring. Why, when I am in my dressing-room and hear the opening bars of that stirring march I feel a thrill of pleasure and excitement. That march grows on one."

Sylva would not enter into a comparison of singers, or discuss the personality of singers, but she did talk about voices. She discussed the singer who owns the bird-like top notes and the soprano who is also an actress.

"Now, there is a distinct difference between these two types of singers," she said, "and it is unfair of the public to expect the high C's and realistic acting at the same time. Do you suppose that when I am acting a part which necessitates my crawling about the floor, dancing, and depicting violent emotions with fidelity that I can be expected to sing like a coloratura soprano? Take a wonderful singer like Tetrazzini; in order to reach those high C's and render those roulades she must stand in a manner to breathe correctly, and to give full play to her lungs and throat."

"What do you think of Oscar Hammerstein?" she was asked.

"He is a wonderful man, who is performing a tremendously important service for the public, and the good he is doing and extent of his work will not be appreciated until after he is dead."

Sylva was engaged for the regular season, she said, but requested to appear during the earlier season. She will sing through the Fall and Winter. C. A.

## MUSICAL CHICAGO NOW WIDE AWAKE

**Announcements of Choral Directors and Two Impresarios Show That City Will Have a Lively Season—News of Local Musicians**

CHICAGO, Sept. 27.—Harrison M. Wild, director of the Mendelssohn Club of male voices, to-day announced the season's plans of that well-known society. Fifteen compositions, ten of which are new, will mark the first concert, for which there will be no soloist.

At the second concert, supported by the Thomas Orchestra, "Antigone," by Mendelssohn and "Frithjof," by Bruch, will be presented. In "Antigone" David Bispham will read the text, and in "Frithjof" he will sing the title rôle. Mrs. Gannon has been engaged for this concert as well. The last concert will contain fourteen numbers, eleven of them new, three old. No soloist

is yet announced for this concert because negotiations are pending.

On Wednesday the advance sale of season tickets for the Chicago Auditorium Sunday concerts opened at the offices of the Concert Direction Max Rabinoff, in Kimball Hall. This project is in the hands of two young Chicago men who threaten to upset many time-honored traditions that have governed musical affairs in Chicago.

Nordica, Fremstad, Martin, de Gogorza, Osborn-Hannah, Olitzka, Eddy, Bispham, Sammarco, and Zukowski at popular prices truly are names to conjure with. These are but a few of the celebrities embraced in this new concert series, which is boldly

advertised in more or less circusy fashion as "A liberal education in Music for a nominal price." Behind this array of soloists stands the new Chicago Philharmonic Orchestra, Chev. Emanuel, conductor, as the background of each of the concerts of the extensive series. The advance sale is reported to very heavy.

The men responsible for this loud splash in the local musical pool—for their entry has occasioned more turbulence than any development of late years—are Max Rabinoff, an impresario who manages a number of artists throughout the middle-west, and who represents Oscar Hammerstein in the latter's efforts to establish a foothold in Chicago, and Ben. H. Atwell, a former Chicago newspaper man.

The opening concert has been set for October 31. The soloists will be American artists. The dedicatory honors will be shared by one Chicago artist, Fannie Bloomfield-Zeisler, pianist, and Riccardo

Martin, the Metropolitan Opera Company tenor.

F. Wight Neumann, the well-known impresario, has just returned from Europe after a five months' trip abroad, during which time he heard the opera at Bayreuth, Munich, Vienna, Paris, Berlin and Hamburg and conferred with the authorities at the Metropolitan Opera Company, with whom he closed contracts for Chicago performances.

Regarding the coming season in Chicago Mr. Neumann says: "I have not the slightest doubt but that it will be the most successful artistically I have ever given. I am confident that it will be as successful financially as last year, as the country in general is in excellent condition and the love of music is growing more and more."

Mr. Neumann will open the concert season with a song recital by Mme. Marcella Sembrich, assisted by Frank LaForge.

[Continued on page 31]



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## NEW ORLEANS CLUB LOSES DIRECTOR

Founder of the Cercle Harmonique Resigns Position Held from Inception

NEW ORLEANS, Sept. 28.—Ruth M. Harrison, who has been identified with the music life here as the founder of the Cercle Harmonique, recently resigned from her position as director, which she had held uninterruptedly up to some weeks ago. Miss Harrison is a versatile young woman. Besides her musical accomplishments, she has written good stories for magazines. She will devote herself to teaching singing and piano, in both of which branches she has studied with some of the best local teachers. Leon Ryder Maxwell, who, in conjunction with Chevalier Giuseppe Ferrata, will have charge of the new Conservatory of Music recently added to Newcomb College, is not only equipped in his specialty, but is a man of sound education. He is an M. A. of Tufts College, and in music is a pupil of Charles A. White, New England Conservatory; Ludwig Hess, Munich; Isidore Braggiotti, Florence, Italy; M. Dubull, Paris; Leo R. Lewis, Boston, and Anton Beer-Walbrunn, Munich. Mr. Maxwell was for three years supervisor of music in the schools of Reading, Lexington and Belmont, Mass. His position here will be professor of voice and composition. One of the requisites for admission to the music school is that applicants must be not less than sixteen years of age, and must have a preparation equivalent to a four-year course in high school. Special stress is laid on this, the belief being that a well-grounded



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education is a valuable asset to the study of music.

The friends of Marguerite Samuel, the distinguished local teacher, will be pleased to learn of her improvement from her recent illness at Cobourg. Mme. Samuel is expected back in October. H. L.

## MUSICAL NEWLYWEDS BACK FROM EUROPE

Edward Lichtenstein and Elsa Reugger Tell of Detroit Quartet's Plans

The Red Star liner *Kronland*, arriving in New York on Monday, brought two happy prisoners of Hymen in the form of Mr. and Mrs. Edward Lichtenstein, of Detroit. The former will be recognized as the director, founder and first violin in the Detroit String Quartet, and head of the violin department in the Ganapol School of Musical Art in that city. His bride is known to the musical world as Elsa Reugger, the celebrated cellist.

The Lichtensteins sailed from Antwerp last Saturday one week, and their voyage was the quickest ever made by that vessel. On August 30 they were married in Lucerne, the home of the bride. The latter's father, a Swiss official, tied the matrimonial knot. For a honeymoon they chose the Ardennes Mountains.

The then Miss Reugger left New York on June 5, going to Brussels, the home of

her sisters. By the bye, this is the city where their courtship first began, as Lichtenstein's home was with them while he was studying at the Brussels Conservatory under Cesar Thomson. Miss Reugger then proceeded to Lucerne, where she awaited the arrival of the bridegroom and the wedding day. He took the same route later.

Referring to the Detroit quartet, Mr. Lichtenstein spoke of its great success last year, most of which was achieved within the city. "The outside concerts," he said, "were not so important. This year, partly due to the energies of the newly elected secretary, Sidney Lagatree, tours will be made to conveniently distant cities.

"Ours is a unique organization—in fact the only one of its kind in the world," said Mr. Lichtenstein. "I mean in the regard to it being a guaranteed body, fully sustained by a limited membership of 1,000. The salary that is paid to each member of the quartet for playing at the six afternoon and six evening concerts is sufficient for them to abandon other work. In fact, permission must be secured from the committee before other duties may be contracted. Our concerts will start in November and end in April."

Mrs. Lichtenstein referred to the happily blended temperaments of the four members of the quartet. The nationalities are very mixed. Her husband is of Spanish-Russian parentage and American birth; she of Swiss birth and parentage; the viola player is a German of eminently Teutonic depth of musicianship and poise, while the second violin, a Pole, is of that race's impetuous, erratic nature. The Lichtensteins, for reasons of modesty, probably, did not make analytical research into the structure of their own temperaments. J. B. C.

### SPALDING'S EUROPEAN PLANS

He Will Spend Season of 1909-10 on the Continent and in Egypt

Another year will undoubtedly see Albert Spalding's success as a violinist carried into a very wide field. He will spend the season 1909-10 in Europe and Egypt, and arrangements have already been completed for half a hundred concerts. Mr. Spalding will spend November and December in France and England, and early in the new year will go to Athens and Constantinople, going as far as Egypt.

In February and March he will give concerts in Austria and Germany, and later in the season will be heard in Italy, where he has a home in Florence, and in Spain. He will not be heard in America in the next season.

"Götterdämmerung" reached its 100th performance at the Berlin Royal Opera two weeks ago.

## SEMBRICH-GADSKI CLASH IN CHICAGO

Three-Cornered Managerial War Brings About Unique Situation in the Windy City

CHICAGO, Sept. 29.—That the managerial situation here will be more than lively this season was again made evident to-day by announcements which schedule Mme. Sembrich and Mme. Gadski to sing in opposition concerts on the same day, October 10, the former in the Auditorium and the latter in Orchestra Hall. The fact that the two stars are on most friendly terms and that they are both being booked by Loudon Charlton of New York adds to the complication.

Mme. Gadski, who has heretofore appeared under F. Wight Neumann's management in Chicago, decided this season to appear under the direction of F. J. Wessels, on October 10. Mme. Sembrich, under the Neumann auspices, was scheduled for a recital on October 26, months ago, and now it develops that her impresario has notified her that the date has been changed to October 10, asserting that the original engagement would conflict with a big charity concert arranged by Max Rabinoff. In choosing another date for Mme. Sembrich's appearance, it would seem something more than a mere coincidence that October 10, Mme. Gadski's date, was selected.

It is understood here that by this change of date Mme. Sembrich's local management undertakes to punish Mme. Gadski for her desertion from his colors, and perhaps incidentally to warn Mr. Wessels to keep out of what Mr. Neumann believes to be his managerial preserves.

It is obvious, therefore, that this occasion will be the beginning of a struggle for supremacy between the local managements of Chicago concerts. Mme. Sembrich and Mme. Gadski are superlatively strong in Chicago, and if, as seems probable, both do capacity business at their respective concerts, the issue will still be drawn and no blood will be shed. As both prima donnas are innocent parties in the transaction, there is no likelihood of any bad feeling between them as the result of this clash, unless, perchance, one gets the better of the other in the matter of patronage.

## SELECT WINNERS OF PADEREWSKI CONTEST

Compositions Now in Hands of the Judges—American Subjects Predominate

BOSTON, Sept. 27.—The competition for prizes offered by the Paderewski Fund to American composers closed September 1 and the manuscripts submitted show that the offer of prizes interested a large number of composers.

For the prize of \$100 offered for a symphony or symphonic poem for full orchestra, 36 manuscripts were submitted.

In the competition for a \$500 prize for a concert piece for chorus and orchestra only eight manuscripts were submitted.

The offer of a \$500 prize for a piece of chamber music for any combination of instruments seemed to attract the most interest, and for this prize 39 pieces were offered. It is rather noteworthy that many of the composers seemed to strive to write something which would have a distinctly American atmosphere, and no doubt in many instances the inspiration was taken from American subjects.

The manuscripts are now in the hands of the judges and the result of their deliberations will probably be made public within a few weeks. D. L. L.

### New Offices for Manager Hanson

In consequence of the rapidly increasing business, which necessitates the employment of a staff of twelve people, M. H. Hanson has again been obliged to seek new accommodations. He has removed his offices to the Knabe Building, at Fifth avenue and Thirty-ninth street.

Gemma Bellincioni, the celebrated Italian soprano, is called the "Singing Duse."

## CAMPANINI TELLS WHY HE LEFT N. Y.

Former Manhattan Director Maintains Italian Opera Was Not Given Enough Importance

MILAN, Sept. 26.—The following extraordinary article from the pen of Signor Cleofonte Campanini, late director of the Manhattan Opera House in New York, appears in the current number of the *Milan Secolo*:

"I am in Italy to remain for good. Many reasons, all incorrect, have been spread over my renunciation of the American engagement. The one and only true reason for my rupture with Mr. Hammerstein was this: He wanted to be the despot of the Manhattan, and acted as such. His only aim was to please a well-known prima donna and give an absolute preponderance to the French opera. He spent fabulous amounts for it in sceneries and in all kinds of accessories, especially for 'Pelleas and Melisande,' and at the same time entirely neglected in a most deplorable way the Italian performances.

"Now, I love and admire the French repertoire in a superlative way, but I could not help suffering nor help a feeling of humiliation in my artistic dignity at such an evident injustice.

"I had agreed with Mr. Hammerstein that I would present Mascagni's 'Maschere' with the utmost care and with a splendor to equal the importance of the work and of the house. Upon his promise, I took steps to get the sceneries from Europe in time. What did Hammerstein do? He did not even provide the necessary amount of money to get the scenery from the Custom House in New York.

"But do not infer from this that I have not an exact vision of the progress accomplished by the American public in the study of the lyric stage. Their progress is simply astonishing because of their clear definite craving for good music and also because they are in a position to lavish gold upon their tastes—by getting for their opera houses the very best elements existing in the world.

"As an instance of their progress in the lyric art, a national chorus was inaugurated at the Manhattan, consisting almost exclusively of Americans. They showed marvellous results. The women particularly excel in this. Not only can they sing, but they know how to act upon the stage, and this scenic attitude, we must admit, is entirely wanting in our Italian choral masses.

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## MUSIC FORMS PART OF BIG CELEBRATION

Concerts by Irish and German Contingents Events of Hudson-Fulton Week

Music, chiefly vocal, occupied a prominent place on the programs of the Hudson-Fulton celebration during the past week. The Germans, ever active in chorus singing, shared part of their importance with sons and daughters of Ireland.

The concert given in the Hippodrome on Sunday evening was the main affair. The program was rendered by one thousand male and female voices of the United Singers of New York City, representing thirty-five societies; the Philharmonic Orchestra, of one hundred pieces, and Mme. Corinne Rider-Kelsey, soprano and Sidney Biden, baritone.

Julius Lorenz and Carl Hein conducted alternately. The large amphitheater from the stage to the last row of seats in the top gallery was crowded and the audience, largely German-Americans, showed a keen appreciation of the work of the singers and musicians.

Early in the evening Governor Hughes arrived, accompanied by Mrs. Hughes, Charles E. Hughes, Jr., and Colonel Curtis Treadwell. They occupied seats in a box at the rear of the theater.

The opening of the concert was delayed for half an hour to give Admiral von Koester of the German navy a chance to hear a few numbers, as he had a prior engagement.

The program was divided between operatic, popular and patriotic music. Mrs. Kelsey sang as solos "Dich Theure Halle," from "Tannhäuser," and an aria from Massenet's "Herodias." Mr. Biden sang "The Evening Star," from "Tannhäuser."

The chorus numbers included "Fair Elfen," "Der Tag des Herrn," "The Day of the Lord" and the German "Sunday Song." The opening number, "Patriotische Festra," was rendered by the orchestra.

The patriotic and popular airs sung included "Way Down Upon the Suwanee River" and "Soldier's Farewell" in English; "When Johnny Comes Marching Home," "Dixie," "Rally 'Round the Flag, Boys," and, of course, "The Star Spangled Banner."

The concert was in charge of the Hudson-Fulton Music Festival Committee, consisting of Gustav Lindenthal, chairman; Theodore Henninger, Henry Fuehrer, Gen. Horatio C. King, Louis Raegner, Dr. Gustav Scholer, Charles A. Schieren and Oscar R. Seitz.

In Carnegie Hall on the same evening Ireland was proving itself musical. The Irish section of the Hudson-Fulton celebration was in session. The Governor and his party were guests here also for a little while, as was ex-Mayor Seth Low. The audience was very large.

The program was patriotic in the main. Of the purely Gaelic productions there were "Ban-Chnoic Eireann, O," MacConmara, sung by Mrs. Helen O'Donnell; "Thuit ar

an m-buadharg," MacHale, sung by William Ludwig; "The Penal Days," Davis, also sung by Mrs. O'Donnell, and "Sweet Harp of the Days That Are Gone," Samuel Lover, by Mr. Ludwig. The Catholic Oratorio Society received liberal applause for its rendition of several selections.

"Old Ireland Shall Be Free," the words by J. J. Rooney and the air arranged by Victor Herbert, received the warmest greeting. There was an impromptu reception for Governor Hughes at the conclusion of the celebration.

In commemoration of the Hudson-Fulton celebration special services were held in the Old First Church on Lower Fifth avenue last Sunday. The Social of Colonial Wars had charge of the morning service; and a special musical program was prepared by William C. Carl, its celebrated organist.

The numbers included an ancient Dutch Toccata by Jan Pieter Sweelinck (1562) and an Alleluia by the same composer, the music having been loaned by Alexandre Guilman for this service.

The Ten Commandments were chanted in accordance with the musical forms of the old Dutch hymnal, and the setting was of a medieval character. Palestrina represented the old Italian school, Vittoria the Spanish, Dumont the French, and Byrd the early English.

In the evening Mr. Carl played the "Water Music" of Handel, Largo from Dvorák's "New World Symphony," and the Dutch national anthem of 300 years ago. The choir sang selections from "The Creation," "Redemption" and "The Messiah." An orchestra played at the morning service in conjunction with the organ.

On Wednesday Mr. Carl conducted the music at the unveiling of the Hudson Memorial, erected by the Society of Colonial Dames at Riverside Drive and Seventy-second street. The program was rendered by an orchestra and the choir and soloists of the First Presbyterian Church.

Two more concerts, on Tuesday evening, marked the Hudson-Fulton celebration. They were held in Carnegie Hall and the Metropolitan Opera House. The Metropolitan concert had for its chief entertainers the Liederkreis Society. Arthur Claassen was the conductor. The New York Symphony and Mme. Corinne Rider-Kelsey, soprano, and Carl Schlegel assisted.

Mme. Schumann-Heink, Edwin Grasse, the violinist, and the Arion Society were the attractions at Carnegie Hall. The contralto sang an aria from Meyerbeer's "The Prophet" with exquisite expression and execution, and her rich, thrilling tones stirred her audience to cheers. She was successful also in singing Mendelssohn's "The Lord Is Mindful."

The orchestra, under the baton of Julius Lorenz, played the overture to "Rienzi" and Liszt's "First Rhapsody." The society sang Schubert's "Du Bist die Ruh," two songs by Radecke and Krenner, three of our own American Southern songs with the original English words, the music having been especially arranged for the society by Van der Stucken, and the closing number, "Landennung," by Grieg.

Mr. Grasse played two movements of Bruch's Violin Concerto in G Minor, and made a decided success. His performance was brilliant, and the ovation he received was well merited. Frederick Weld, baritone, also assisted.

delightful in its way as any written. "Apart from 'Königskinder,' the work which most interested me in Europe was the 'Elektra' of Strauss. The music is remarkable, but, like the theme which it illustrates and illuminates, too uniformly terrible—too repellent. It lacks contrast."

The new tenor, Mr. Hall, is young and slim, and has a pleasing personality. He calls Chicago his home because he went to live there when he was four years old. When quite a boy he sang in Calvary Church there, was "discovered" and made a tour of the country as a boy soprano. For the last three years he has resided in Berlin. He made a tour of the United States early this year in concert, spending five months here and going as far West as San Francisco. He sings in German, French and Italian besides English. He will be heard in two of the English operas.

## MUSICIANS' UNION YIELDS TO MR. PAUR

Pittsburg to Have Lively Opera Contest—Mendelssohn Choir Has Unique Organization

PITTSBURG, Sept. 27.—Director Emil Paur sailed yesterday from Europe for America, and is bringing with him a noted first horn player for the Pittsburg Orchestra. The American Federation of Musicians, through its president, Joseph N. Weber, and the Pittsburg Musical Society have given Mr. Paur permission to import the musician. This concession has been granted for the reason that there are few first-class first horn players in this country, all of the best having been engaged by other orchestras and leading grand opera companies. Manager W. T. Mossman, of the Pittsburg Orchestra, is delighted because the American Federation of Musicians has yielded to the request of the orchestra management, and says Mr. Weber's gracious act is to be highly commended. Mr. Paur will hear musicians at the Savoy Hotel, in New York, for the purpose of filling out the ranks. He will give several piano recitals in large cities and will then come to Pittsburg to begin rehearsals.

Announcement has been made that Pittsburg is to have a grand opera house of its own. It is to be erected in the Schenley Farms district. Plans have already been prepared. Pittsburg is also going to have enough grand opera, and possibly too much, the coming season, and back of it is a fight to a finish. Arrangements have been made to open a season with Hammerstein's Manhattan company in Pittsburg late in November or early in December. The coming of both the Manhattan and Metropolitan to Pittsburg, it is said, means a continuation of strife between the two great operatic interests of New York represented here in the Alvin and Nixon theaters. The Manhattan company, while contracts have not been signed, is to appear at the Alvin. The Metropolitan company has heretofore appeared at the Nixon, and it is likely it will do so again.

Manager W. T. Mossman, of the Pittsburg Orchestra, was in New York last week conferring with Hammerstein, having been summoned there by the impresario. Last year when the Metropolitan Opera Company was in Pittsburg Caruso could not appear, and Hammerstein loaned Zena-tello.

A few weeks ago, when Hammerstein thought of going to Chicago, he found the Auditorium was tied up by lease to the Metropolitan company. He sought the Metropolitan management, reminded them of what he had done last Spring, but was told there was "nothing doing." So Mr. Hammerstein got busy with the wires and Mossman will probably look after the Manhattan season in Pittsburg.

It is also said that the new Boston Grand Opera Company will come to Pittsburg for a season of opera in January. Hammerstein's name is mentioned in connection with the proposed erection of a grand opera house, and if plans are carried out it will mean the expenditure of at least \$1,000,000. The Metropolitan Opera Company also has a chain of theaters, and it is reported expects to continue this chain to Pittsburg, Chicago and St. Louis. From all indica-

tions lively times are ahead for the music-loving people of the Smoky City.

The Mendelssohn Male Choir has been organized for the season along the most unique lines ever formed in Pittsburg. No dues are paid by the members of the choir and no fines are imposed, all of the members being placed on their honor. The conductor, Ernest Lunt, receives no pay for his services. The S. Hamilton Company has given the use of its hall to the chorus free.

City Organist Charles Heinroth has returned to Pittsburg from New York, and begins his recitals at Carnegie Music Hall Saturday next. The usual Saturday night and Sunday afternoon concerts will be held during the season.

Ralph M. Laury, organist and director of Trinity Episcopal Church of New Castle, who is well known in Pittsburg, has left for Little Rock, Ark., where he becomes organist of the Christ Methodist Episcopal Church of that city.

Donald Chalmers, the Pittsburg basso, has had a busy season at Ocean Grove, under the direction of Tali Esen Morgan. He has sung at a number of outside engagements, among them in the festival at Norfolk, Conn., where he appeared with Jomelli, David Bispham, Beddoe, Janet Spencer, Heinroth and others. E. C. S.

## SAM FRANKO STATES BEST MUSIC IS HERE

Orchestra Leader, Returning from Abroad, Says Finest Players Leave Europe

BERLIN, Sept. 26.—Sam Franko, the New York orchestra leader, whose decoration by one of the German nobility is announced in MUSICAL AMERICA, has just finished a Summer's tour in Europe, and was a passenger on the *George Washington*, which left Bremen yesterday.

Mr. Franko says New York is almost music mad. "Four opera companies this Winter!" he exclaimed. "It certainly looks like a big dose. What is to become of the reputations of European cities, Berlin in particular? The old assertion that Germany was the music factory of the world no longer is true. One can now hear much better music in New York, Boston and Chicago than in Berlin."

"The orchestra of the Royal Opera in Berlin cannot be compared to the orchestra of the Metropolitan. Musicians and orchestras in the leading American cities are the best in the world. It is true that American orchestras are mostly German, Belgian, Italian or French in their origin, but most of the players are American by birth. The United States secures the best players sooner or later."

"Money gets the best, for first-class musicians do not remain in Europe for a hundred marks or a hundred francs a month when they can get \$15 a night in the United States."

"It is a fact well known in Berlin that it is almost impossible to enjoy a quiet dinner in a restaurant. The diner has no sooner found a seat than his ears are filled with the sounds of a booming orchestra. Conversation is impossible. Well, you can blame New York for that; music at meal time is American. I think it barbarous, but people seem to want it."

## DIPPEL OUTLINES A BIG OPERA SEASON

(Continued from page 1)

would pay the duty on everything and waive her claim as a non-resident, notwithstanding that she had been living in Europe for the last eight years or thereabouts. She paid the duty on some of her gowns, while others came in under bond.

"I visited Humperdinck at his home at Boppard, near Bonn, quite recently," said Alfred Hertz. "He has completed the second act of his opera, which is an operatic setting of the work we know in German as the ironic fairy drama, 'Königskinder.' The third act is now fully outlined and will soon be ready."

"Humperdinck played his music over to me. It is very beautiful, quite as



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## CARREÑO RECALLS MacDOWELL'S TALENT

Pianist, in Berlin Again, Tells How Lamented American Composer Started on His Career—Vernon Stiles Coaching with His Old Teacher—Scharwenka's New Work on Piano Playing

BERLIN, Sept. 17.—Mme. Teresa Carreño returned to Berlin last week from Bad Gastein, in the Tyrol, where she had gone for several weeks' rest and recuperation.

In a chat with MUSICAL AMERICA's representative the great pianist had many interesting things to say about the American composer Edward MacDowell, whose "Keltic Sonata" will be an important feature of her American programs this coming season.

Mme. Carreño was a very intimate friend of the mother of MacDowell. The news of her death this Summer was a severe blow to the pianist.

When MacDowell was a boy about thirteen years of age he was much more fond of sport and games than he was of practicing, and as a result made very poor progress in his music. Mme. Carreño, recognizing his talent, decided to give him lessons and see if he could not be encouraged to work harder. The result is well known to the musical world.

MacDowell shortly before the dark hours in his life told his mother that he considered the "Keltic Sonata" his best work. Carreño, who knows thoroughly the works of the great American composer, is also of that opinion. However, the artist says it is a work that she fears will not make much appeal to the public. It is more for the musician.

Previous to her American tour Carreño will, this coming week, play four concerts in Finland, and later play six successive evenings in Germany, beginning October 4 in Berlin, then going to Leipzig, Breslau, Liegnitz, Goerlitz and Dresden.

Her Berlin program is a very interesting one, and consists of the B Minor Sonata of Chopin, the G Minor of Schumann and the "Keltic Sonata" of MacDowell, besides

daily lesson with his old master. Mr. Stiles is to sing the rôle of Romeo in "Romeo and Juliette," which is to have its first performance in twelve years at Vienna. Selma Kurz will sing Juliette.

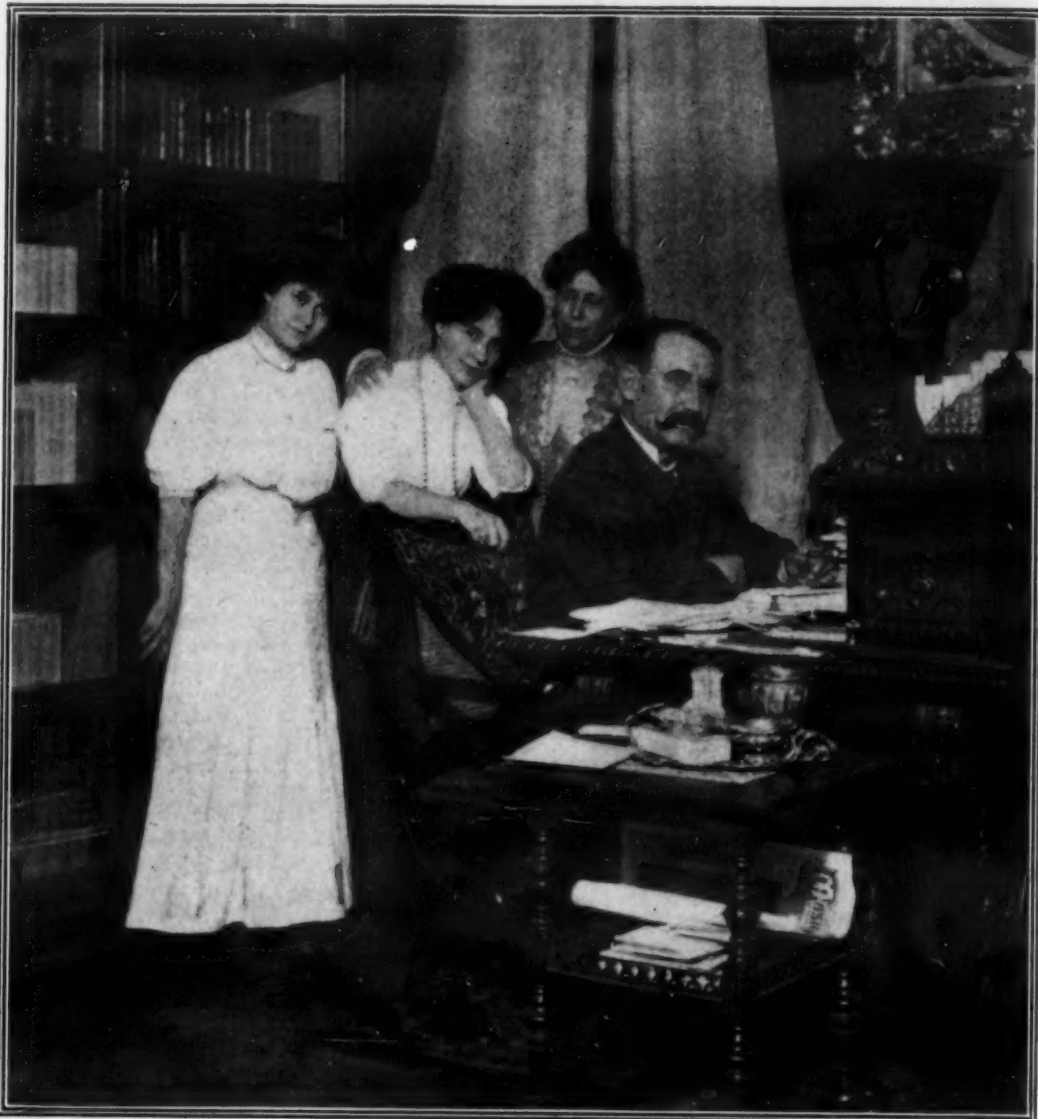
Nicoline Zedeler will play five of Theodore Spiering's "Künstler Etuden" at her concert in Beethoven Saal on October 12. She will also play the F Sharp Minor Concerto of Vieuxtemps.

Alberto Jonas has just returned to Berlin, and will resume his season's work this week. Aside from his large class, Mr. Jonas will be very busy this season with a number of important concert engagements in Berlin and other European cities. A number of Jonas's pupils are to appear in concert this season, nine of them being booked for Berlin appearances.

Elsie Rau, a former Jonas pupil, will play in Berlin October 31, on a program with Ossip Schnirlin.

The fourth concerto of Xaver Scharwenka, which was given its first performance the 31st of last October by Marta Siebold, is gradually coming into "its own." The work, which is written along classical lines, presents enormous difficulties for the performer. The instrumentation at every point throughout the composition shows the master hand. Prof. Scharwenka has recently been invited to Karlsruhe to conduct this concerto at a Court Concert. Prof. Walter Petzet will play the piano part.

On December 6, at the Philharmonic, the concerto is to have its third Berlin performance, Fräulein Siebold again being the soloist. The Philharmonic Orchestra will assist, under the baton of the composer. On this occasion the last two acts of Scharwenka's opera "Mataswintha" will be given a concert performance, the two so-



Xaver Scharwenka at His Desk, with His Daughters, Isolde and Lucie, and Mrs. Scharwenka



Mme. Carreño in Her Berlin Home

three Liszt numbers, the D Flat Study, the "Irrlichter" and, owing to many requests, the Sixth Rhapsody, which she has not played for some time. Liszt's Sixth Rhapsody and Carreño are synonymous terms over here.

Georgia Hall, who is to play in New York in November, is a pupil of Carreño. Giovanni Carreño Tagliapietra, who has been studying voice in Rome with Signor Villa, is at present in Berlin visiting his mother.

Joseph Press, the well-known 'cellist of the Russian Trio, has just purchased a new 'cello, with which he is greatly pleased. The instrument is a Guadagnini.

S. C. Bennett, formerly of New York but now of this city, spent the last week in Vienna. While there his pupil, Vernon Stiles, of the Vienna Royal Opera, took advantage of the opportunity to have a

pranos, Mme. Cury, of Vienna, and Marie Berg, of Berlin, assisting. The tenor has not yet been announced.

Last Spring, when Scharwenka was a guest of the Queen of Roumania, who had invited him to her capital to conduct his compositions, he was presented with the order "Commandeur Kreuz des Ordens der Rumänischen Krone." When he came home the Queen sent many presents to his family.

On January 6, 1910, Prof. Scharwenka will attain his sixtieth birthday. He doesn't look fifty. Breitkopf & Hartel have just issued a very important work from the pen of the eminent master. It is a "Master School of Piano Playing," and has an introductory volume. With a few exceptions, the material of the "Preparatory" volume has been taken from the works of Czerny. Every department of technic is given most careful consideration. In Volume I of the

"Master School" material is found taken from works of the important etude writers, Bertini and Czerny, and one example from Clementi. In Volume II the master finds all necessary material in the well-known etudes of Czerny and Cramer, selecting forty-five, and properly arranging and classifying them. The work will carry the pupil to and prepare him for the Bach Preludes and Fugues. So far as the writer knows, it is the first time in the history of piano playing that an eminent pianist and composer has taken the trouble to prepare an elementary work. As a complement to this work the same publishers are to issue a collection by X. Scharwenka of the "Master Pieces" of the piano literature. This is to appear in October.


Vernon Spencer, who has taken a prominent position among Berlin piano teachers during the past year, has just returned to Berlin from Bad Bukow, where he has spent the Summer. A large number of his pupils accompanied him there and continued their studies. By careful, conscientious work Mr. Spencer has succeeded in developing in a comparatively short time an unusual amount of technical dexterity in his pupils. By means of close attention to the analysis of compositions he has succeeded in showing his pupils how to memorize compositions in a remarkably quick manner. Some work presented by him at his pupils' recitals last Spring was very convincing. When Mr. Spencer came to Berlin last year a number of his American pupils accompanied him. Among them was Marie Sloss, a very talented young woman whose very brilliant technic and reliable memory has attracted a great deal of attention in the American colony and other quarters. On November 6 Miss Sloss is to play the Grieg A Minor Concerto with the "Gewerbehaus Orchestra" at Dresden. Willy Olsen will conduct.

Hugo Kaun has finished his new symphony, and it is to be performed in Weimar and Hagen. His first symphony was recently performed in Liverpool with such success that it is to be repeated.

With a view to helping foreign vocal students in the pronunciation of German, the director of the Stern Conservatory has announced a course in German.

The following soloists have been engaged for the orchestral concerts of the "Gesellschaft der Musikfreunde": Tilly Cahnley-Hinken, Johannes Messchaert, Else Schünnemann, Jacques Urlus, Michael Press and Sergei Kusnezow.

C. H. KEEFER.



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Dear MUSICAL AMERICA:

The short-story and magazine artists say that Western material will soon be below par, and that in the next year we are to look for a rise in value of African subjects. This change is laid at the door of the Mighty Hunter, who has waked up, even if but to slay, all things African. The present Polar excitement is but a fad which will pass rapidly.

I saw it coming—I knew it would penetrate even the musical life. No longer does the African give us mere common ragtime. He comes battering at the very doors of our opera houses. At least, so his choice of a name would seem to indicate. The Berlin *Continental Times* says that the Madagascar mail brings news of the wonderful success of a new tenor named Caruso. This is not the highly paid singer of the Metropolitan Opera House, but a Malgamsy namesake. Do you think he sings common coon songs? Not a bit of it. He is startling the connoisseurs of Antananarivo with his interpretations of Schumann's "Two Grenadiers" and two airs from Offenbach's "Les Deux Pêcheurs." The former, not being operatic, was presumably sung at a Sunday night concert. It is rumored that he will join with the "Black Patti" in organizing a company to give a season of umbrageous opera in New York City. It is expected that Meyerbeer's "l'Africaine" will be presented; also Wagner's "Dusky Gods," Charpentier's "Louisiana," and Puccini's "Girl of the Sunny South."

I have some interesting information to give you in regard to the music in heaven. I was there once, you know. The old harp story is all a fake. The orchestras of the spheres have to have their harps as a matter of course. Since Berlioz, the composers all demand it. It is true in heaven composers can always have as many harps in the orchestra as they call for in the score. There is a difference between earth and heaven in that respect. But there is no radical difference between the orchestras above and those here below. The difference is in the programs.

I saw recently in a prominent New York daily that a certain eminent conductor of an American orchestra was sailing for the United States with a trunkful of compositions never before heard in America, including English, German, French, Russian and Swedish works. Any space on his programs beyond that reserved for the necessary classics will be all too little to accommodate these fashionable foreign novelties. So, how many works by American composers are likely to be heard, do you think?

Now it has been said that in heaven the first shall be last, and the last first. Therefore, the program of a symphony concert in heaven will be something like this:

PART I.

Symphony in F.....Arne Oldberg

PART II.

Overture to "The Hamadryads,"

William J. McCoy.  
Aladdin Suite.....Edgar Stillman Kelley.  
Americana.....Henry F. Gilbert.  
The Culprit Fay.....Henry K. Hadley.  
American Sketches.....George W. Chadwick.

American musical critics will tell you that heaven is an awful place. But really it isn't so black as it is painted.

I told you recently of a lady—a perfect lady—who shot her husband first with a rifle and then with a revolver, because he insisted on playing the phonograph.

Now a man turns up who endured a neighbor's phonograph as long as he could and who finally got a gun, and, taking

good aim through the window, shot the phonograph. What he bagged is not recorded, but in court he swears that he shot blank cartridges.

The phonograph bids fair to become as dangerous to life as an automobile. But how vastly more ignominious to die of a talking-machine than of a joy ride!

\*\*\*

Nobody offered to shoot Harry F. Beam, however, for playing in an uptown New York music garden, at 1 A. M., although there was a policeman to arrest him. Complaint was made against him by certain stones in two vacant lots in the neighborhood. At least, when the houses of the complainants were looked up it was found that there were only vacant lots at the numbers given in court. The magistrate told the policeman to look for no more sermons in stones, and to take the Beam out of his eye and restore it to the Harlem music hall. Which story I tell you to bear out the old saw—the devil can quote scripture, including Shakespeare, to his purpose.

\*\*\*

Logic is always interesting—woman's logic especially. When it is a famous woman's logic, it is all the more interesting.

Reports of the success of Mme. Melba's tour in Australia and New Zealand are couched in superlatives. Word has been sent to us that in some places visited, the demand for the seats at seven and five dollars has been so greatly in excess of the available accommodation that the cheaper tickets had to be withdrawn.

This set me thinking, and the more I thought the more curious this statement seemed to me. The implied compulsion in withdrawing the cheap seats I could not quite understand, or how their withdrawing could benefit the crowds rushing for the higher priced seats, when there were not enough of the latter anyway. And what did they do with the seats that were withdrawn?

At last it dawned upon me. When a man came in late and said: "Give me two seats at seven dollars," the manager would say to him, "Very sorry, sir, they are all sold. But here are two seats originally marked at two dollars each. You will appreciate the honor extended to you, and the compliment paid to you as a person of wealth and position, when we tell you that we are willing to let you have them at seven dollars each."

"Oh, how very kind of you," the man would reply, as he handed over fourteen dollars. Thus a difficult matter was made plain. Oh Logic, thou art a Jewel! But what a curse it is to always see the devilish side of things!

\*\*\*

We must be careful not to let our attention to areoplane records cause us to ignore the wonderful piano playing records which are being made. Roy J. Harding, of Richmond, Indiana, broke the world's record on September 21, by playing 36 hours and 36 minutes, which is four minutes better than the record. He is said to have been almost a wreck at the end of the contest. It is not believed he will suffer permanent ill effects, however much anyone hopes he may.

At his last recital in New York, Paderewski played scarcely more than two hours, including encores, while other pretenders to pianistic honors have had the impudence to appear before New York audiences and play only one and a half to one and three-quarter hours. I fear the music critics have not been on the job, and have failed to post themselves on modern standards and ideals. I never did think very much of the critics, anyway, and this circumstance makes me think even less of them than ever. If the music critics expect to retain the respect of the concert-going public, they should show up these impostors who blind the public through brilliant press notices, and then do not come within 34 hours of the record. Everybody take notice—36 hours and 36 minutes is the record. Do not let anybody impose on you by stopping sooner than that.

\*\*\*

Times change. Have you noticed how the violent discussion which raged several years ago between the respective advocates of "program" music and "pure" music, has entirely subsided? Today the question scarcely ever arises. While no one will be prepared to say offhand that the matter is settled, still less to explain precisely how it has been settled, somehow the old world in going around on its course has settled the matter.

People who attend concerts listen apparently with equal interest to the works which are "programmed" and the music which is "pure." Except for a few very particular persons there is no separating of the damned from the elect, the symphonic

poem from the symphony. All is music. Perhaps it was only the extremes of programmatization indulged in at one time by Richard Strauss, and afterward repudiated by him in a magazine article over his own name, which caused such heated discussion to rage. At all events, the question of program music arouses not a ripple today. Humanity seems to be so constituted as to have an unquestioned place for it so long as it is not pushed to so absurd extremes.

Nationalism, national character in music, next came up for world-wide discussion. America discovered that music was not only German, but that it might be French, or Russian or Scandinavian, and still be real music. The label "Made in Germany" is no longer a guarantee of the only genuine article. And thus naturally came up the question, "What is or what is to be the characteristic mark of American music." Now at last the world is outgrowing the earlier German domination, and accepting music of the different nations as naturally as it finally accepted both symphony and symphonic poem. The national issue is still alive, because America has not yet developed its character in music to a culminating point. But this is a detail to be worked out in the course of progress. The national idea has made its way and has come to stay.

What next? Undoubtedly—the individual. What has the individual man to say to the world, in music? That is the question of the future. Does it truthfully and beautifully express the man who composed

it? And is that man alive? That is what we shall ask. In fact, this question has been a sort of undercurrent all along—cropping to the surface continually in the effort to get on top. But its time had not yet come in all its glory. Here endeth historical and prophetic musing No. 36.

\*\*\*

You are probably acquainted with one of the latest popular hits in the song line, the refrain of which is "Where Has My Lima Bean?" The New York *Telegraph* makes it out to be an Englishman who heard the song at the Murray Hill Theater and who was much perplexed by the refrain. Seeking out the house manager, who was a friend, he thus voiced his objections, according to the *Telegraph*:

"Beastly bad grammar that song—what? How on earth, dear chap, can you make sense or meaning out of such foolishness? Why, such a meaningless babble! 'Where Has My Lima Bean?' It ought to be either 'Where Is My Lima Bean' or 'Who Has My Lima Bean,' and it's idiotic to sing it in the way they are doing—what?"

It seems to me, Mr. *Telegraph*, that you have missed fire twice. In the first place, that terminal "What" is a distinctly American idiom. Besides, your Englishman and Barrett Wendell and other Anglo-maniacs are the only persons who pronounce "been" as if it were pronounced "bean." Go to! The American is the only man to misunderstand that song—and he wouldn't.

Your

MEPHISTO.

### KUBELIK RECEIVES NEWS OF HIS LATEST LAW SUIT



In the accompanying picture Jan Kubelik, the violinist, is shown in all his manly beauty. It needed a bold and militant hand to sketch Mr. Kubelik, whose present expression would make any artistic hand nervous. It is possible that the New Zealand court's decision in mulcting him \$6,250 in favor of Hugo Goritz, for breach of contract, may be responsible for his ominous and awe-inspiring facial appearance.

### PEABODY CONSERVATORY ENTERS CONCERT FIELD

Members of Teaching Staff Are Available for Nearby Engagements—Oratorio Society Resumes Work

BALTIMORE, Sept. 27.—The Peabody Conservatory of Music, through Director Harold Randolph, announces the inauguration of a concert department, which will arrange a series of concerts in the neighboring cities and States as a part of its music extension work.

The list of available artists will include leading members of the conservatory staff, who will give individual piano, violin, cello, organ or song recitals, as well as chamber music concerts and lecture recitals, besides filling engagements as soloists with orchestras, choruses, etc. This department will be in charge of Frederick R. Huber, holder of a Peabody teacher's certificate and for many years connected with the conservatory.

Adele Broadbent has tendered her resignation as organist and choir director of St. Pius Catholic Church, which position she has held for more than twenty-five years.

When she took charge of the choir it consisted of only fifteen members, and now contains more than seventy-five singers. The musical programs of this choir have been of the highest artistic value, and the choir has been highly praised.

The Baltimore Oratorio Society, Joseph Pache, conductor, held an examination and classification of voices this week at the Peabody Conservatory, main hall. The chorus is limited to 400 singers. An exceptionally attractive program will be given the coming season. George T. M. Gibson is president of the society.

A special musical program was rendered at Madison Avenue M. E. Church last Sunday, under the direction of Clara C. Groppel. Miss Groppel renders a specially prepared organ program every Sunday for fifteen minutes prior to the service.


W. J. R.

Mrs. McDuff—This paper says that mice are attracted by music, but I don't believe it. McDuff—Why not?

Mrs. McDuff—Because I never see any mice around when I play the piano.

McDuff—Well, that's no reason for doubting the paper's statement.

The real name of Charles Manners, who has been carrying on English opera campaigns in England for years, is Southcote Mansergh. Manners is but a *nom de théâtre*.



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## ITALIAN OPERA CO. IN MERRY CIVIL WAR

**Directors Oust General Manager  
Mrs. A. S. Appleton—She  
Maintains Her Rights**

Storm signals are still flying over the Italian Opera Company at the Academy of Music, and several hurry calls have been sent for the Dove of Peace. As usual, all the war talk and war doings have been in the front of the house. On the stage all has gone as serenely as could be expected with the management at daggers' points, or rather stiletto points.

The ejection of Mrs. Alanson S. Appleton, who but a short time ago was elected general manager, was the last straw. Mrs. Appleton, however, denies that she is out of the company and pluckily declares her intention of standing by her guns. She says her expulsion was illegal and that directors will have to prove their right to dethrone her.

The present leases of the company are not exactly determinate, but Messrs. Pinsuti and Brande still retain their positions in the directorate.

"Three days ago," said Mrs. Appleton on Sunday evening, "the board of directors waited upon me with a proposition to liquidate the company, disregard our contracts and obligations and reorganize on that basis. I positively declined to consider their proposition, and figuratively put them out of the office."

"My own and Mr. Pinsuti's plans for reorganization and increase of capital stock included the assumption of all responsibilities of the Italian Grand Opera Company; the assets were not apparent. The entire board of directors and officers, under our plan, were to go in a body to the new company, and stock to be issued to us in proportion to our holdings in the present company on the basis of two shares in the new to one in the old company. This would provide considerable treasury stock to meet possible financial depressions."

"Late Thursday evening, after the opera, the president, Mr. Brande, and three directors called in my office and demanded that I forthwith put up money to meet accounts amounting to nearly \$6,000."

"I had stated positively, before coming into the company, that I would only invest additional money and permit my friends to invest when the reorganization was perfected on a legitimate business basis. This I now reiterated."

"What can we do, Mrs. Appleton?" asked President Brande, hopelessly.

"I replied: 'I think the best thing you can do is to go out yourself and find money to pay your honest debts incurred as president and director of a corporation. The money necessary last week was raised on the contingency that you could show a certificate of stock held by me and to help the situation in that crisis I took over the stock at nearly ten per cent. above the par value when the company was organized. I have incurred no debt as general manager.'

"With this our president became insulting and roared:

"We don't want a woman in this company anyway. If you were a man I would throw you into the street.' And I replied:

"I should be better satisfied myself if we had a real man in the president's chair. You forgot your distaste for women in the company when you so eagerly transferred the stock to me less than a week ago."

"I soon bade them good-night and joined my daughter in my box. This morning I received a badly written and worse spelled letter purporting to come from President Brande, which read:

"Sept. 23, 1909.  
"Dear Madam—We desire to notify you that at a full meeting of the board of directors of the Italian Grand Opera Company of New York you have been removed as the general manager thereof. Your duties as such have therefore ceased. Yours very respectfully,  
"J. E. BRANDE, President.  
"MICHEL VOCALI, Secretary."

"Think of it! I have been told by President Brande that I shall not be permitted to again enter the Academy of Music and that no free tickets shall be issued to me as a stockholder; also that my desk should be immediately removed from my office. And President Brande is a very minority stockholder, too. It is very droll.  
"Mind you, I may have been 'removed'



—Photo by E. F. Foley.

**Mrs. A. S. Appleton, Dethroned General  
Manager of the Italian Opera Co.**

by a full board, but I have not thought of accepting the situation. I question the legality of many moves this company has made and I question this one as well. I am convinced that if these honorable directors can play at opera management a few serious-minded women could carry such an organization to colossal success."

"Friday afternoon the directors were closeted with the would-be wreckers of the company and I am wondering what is the present value of the stock for which I paid \$110 the share less than a week ago."

## NASHUA, N. H., CHORUS PERFECTS SEASON'S PLANS

**E. G. Hood's Oratorio Society Will  
Present Notable Works and Emi-  
nent Soloists**

NASHUA, N. H., Sept. 27.—Arrangements for the season of the Nashua Oratorio Society were made public to-day, when the Executive Committee gave out the following statement for publication:

The work of the season will consist of four concerts, including the festival of three concerts, May 12 and 31, 1910. For these four events these soloists have been engaged: Mrs. Grace Bonner Williams, Josephine Knight, sopranos; Lilla Ormond, mezzo-soprano; H. Lambert Murphy, tenor; Reinald Werrenrath, baritone; Frederic Martin, Willard Flint, basses.

The works to be produced will be "The Creation," with Mrs. Williams, Mr. Murphy and Mr. Martin, soloists, January 27; Carl Busch's "The Four Winds," and Gounod's "Faust" will be sung at the festival. The High School chorus, 175 voices, will sing the first of these two works, with the soloists and the orchestra. The Nashua Oratorio Society, 100 voices, will sing "Faust." The solo singers will be Miss Knight, Miss Ormond, Mr. Murphy, Mr. Werrenrath and Mr. Flint. The Boston Festival Orchestra has been booked for all the concerts.

The officers of the Nashua Oratorio Society are: Edward M. Temple, president; Joseph P. Clough, secretary; Edwin S. Gage, treasurer; Everett F. Goodhue, librarian. The Executive Committee is James B. Crowley, chairman; Mary Field, Anna L. Melendy, Ella G. Valcour, Helen B. Ward, and the officers. Misses Anna L. Melendy and Helen B. Ward are the pianists, and Eusebius G. Hood is conductor.

## CLEVELAND TO HAVE PROSPEROUS SEASON

**Managers Plan Numerous Concerts  
—Symphony Orchestras to Give  
—Extensive Series**

CLEVELAND, Sept. 28.—The cool weather is bringing the musicians, teachers and pupils back to the city, and everywhere things commence to take on a musical atmosphere such as Cleveland has not seen for some seasons. The outlook for the Fall and Winter is most promising for a better and more prosperous season for the local managers, and they deserve it, as the past season was anything but good from a financial stand.

The opening concert is to take place the evening of October 9 at the Central Armory, with Isadora Duncan in Greek dances, together with the Damrosch Symphony Orchestra. This is to be followed by a song recital by Mme. Schumann-Heink at Gray's Armory, on October 15, under the direction of Adelia Prentiss Hughes.

The Rubinstein Club has commenced rehearsals. Mrs. Ward A. Fenton, Jr., will be the club's accompanist during the absence in Europe of Lucretia B. Jones.

The Mendelssohn Club (formerly the Lakewood Choral Society) will begin rehearsals Monday evening, October 11. Two concerts will be given during the season under the direction of Ralph Everett Sapp, the first on January 11, when the club will sing Mendelssohn's "Hymn of Praise" and Thomas's "Sun Worshipers." The second concert on April 7 will consist of a mixed program.

The following are some of the attractions to be heard here this year: Pittsburgh, Theodore Thomas, New York Symphony, Boston Symphony and Cincinnati Orchestras, Dr. Ludwig Willner and Coenraad Bos, Giuseppe Picco, the Italian baritone; Olive Fremstad, the prima donna.

Katherine Pike, the pianist, will be the soloist with the Tuesday Musical Club, Akron, O., November 9. Miss Pike will also assist at the recital to be given by Mrs. Seabury C. Ford at Hiram College October 12.

Ida Jane Hough, the vocal teacher, has returned from a trip to the Pacific coast, where she visited the Seattle Exposition, San Francisco, Portland, Los Angeles and Old Mexico.

The Symphony Orchestra concerts are to be given at Gray's Armory this season under the management of Mrs. Adelia Prentiss Hughes. There will be seven concerts and on the following dates: November 17, December 1, January 7, February 2, February 16, March 9 and 30.

Mrs. Herbert Gray Ashbrook, soprano, is to be the soloist at the recital by the Mendelssohn Trio in Pittsburgh October 1. George J. Heckman, a violinist from Illinois, who recently returned from Dresden, is to open a studio here.

J. Garfield Chapman, violinist, and Etta Florence Musser, soprano, are to give a recital, assisted by Grace Benes, pianist, at the Denison University October 19.

William B. Colson inaugurated a new organ at the Cleveland Heights Presbyterian Church September 16. Pearl Kipple, contralto, and Harry P. Cole, tenor, assisted him.

The Cleveland Oratorio and Operatic Society has commenced working on the score of "Aida" under the direction of Adolph Liesegang, the conductor. He expects to give grand opera with the society next Spring.

The following well-known singers compose the quartet at The Temple: Claude H. Selby, tenor; W. J. Corns, bass; Delta Harris, contralto; Mrs. Herbert Gray Ashbrook, soprano.

Armand Baer, a cellist and resident of this city for three years, leaves for St. Paul, where he is engaged as one of the players of the St. Paul Symphony Orchestra. A. F. W.

## DRESDEN UNVEILS MONUMENT

**Max Lewinger's Tomb Marked by Musicians and Friends**

DRESDEN, Sept. 18.—The series of private musicales before invited audiences was most successfully introduced September 12 by Mrs. Else Gipsier, the pianist, whose artistic inspiration, warmth of expression and wonderful touch scored a triumph in the presentation of Lehmann's "Kreisleriana" and some groups of Chopin, Liszt, etc. She was assisted by Mme. Sanna van Rhyn, a singer, well-known as a Max Reger interpreter.

Some days previous, Dresden's artistic society assembled at the cemetery to attend the unveiling of a beautiful monument on Max Lewinger's tomb. The re-

gret of the untimely death of our best violinist has found a most impressive expression in the above monument, a noble work of art by Mme. von Bary-Doussin, wife of the Court Opera tenor, Dr. von Bary. The Messrs. Chrambach, Ferd. Böckmann, Bertrand Roth and C. Schneider, as representatives of various musical societies, placed wreaths on the tomb. It was a deeply impressive celebration. A. I.

## DENVER MUSICIANS START EARLY SEASON

**Several Excellent Recitals Open Win-  
ter's Work—Enrolment of Music  
Students Large**

DENVER, Sept. 24.—The local concert season began early this year. Last week Tuesday evening Mr. and Mrs. Sobrino, pianist and soprano, gave a joint recital at Trinity Church, delighting an audience of friends and music lovers. Last evening at Central Christian Church Florence Siever Middaugh, the young Denver contralto who has been studying under Mr. and Mrs. John Dennis Mehan in New York during the past few seasons, and is soon to sail for Paris for further study under M. Jean de Reszke, gave a song recital.

She was heard in a group of German *lieder* by Franz, Henschel and Strauss; songs in English by Sinding, Fisher, Ware and MacDowell; two French songs by Holmes and the Campbell-Tipton "Sea Lyrics." She also sang three encore songs, the last one, John Barnes Wells's dainty "Elf-Man." Those who heard Miss Middaugh in her recital here a year ago noticed last evening a decided gain in poise and artistic authority. She realizes the expressive power of repression and the abandon in moments of emotional climax she will doubtless acquire with greater experience. Her equipment at present includes a voice of appealing timbre and unusually wide range, a pleasing personality and an artistic intelligence. Assisting Miss Middaugh were Evelyn Crawford, who played the piano accompaniments exquisitely, and Frederick J. Houseley, cellist, who contributed a solo group and played obligato to the "Sea Lyrics."

At the Broadway Theater this afternoon Francis Hendriks, the gifted Denver pianist, who is visiting his old home after six years' residence in Berlin, to which place he returns next month to resume his duties as technical assistant to Godowsky, and Louis Siegel, an Indiana boy who has grown into a master violinist under the tuition of Ysaye, appeared in a joint recital before an audience that might be aptly described as "small but select." These two young men gave an admirable performance of the Grieg Sonata, op. 45, and then each appeared in solo numbers. Mr. Hendriks played his own twelve etudes on an original theme, and revealed them as brilliant studies which aside from technical cleverness possess artistic value. His lovely "Petites Cloches dans la Brume" also had a place in his last group.

Mr. Siegel played with true intonation, facility of execution, poise, and a tone that, while lacking in emotional warmth, was always sweet and often brilliant. In the Tartini "Devil's Trill" he introduced an original cadenza which is wrought so thoroughly within the atmosphere of the Tartini composition that it could easily be accepted as an integral part. Lola C. Worrell played Mr. Siegel's accompaniments.

Messrs. Hendriks and Siegel are to give a recital in Salt Lake City next week and Mr. Siegel will appear in his native Indiana town before they return to Germany.

The local schools of music and the small army of private teachers have begun their season's work, and the enrolment of pupils is larger than ever before, to judge from reports. W.

## CARUSO'S BERLIN PLANS

**Tenor to Sing Three Times—Heinemann  
Coming Here Next Season**

BERLIN, Sept. 27.—Enrico Caruso will sing three times at the Royal Opera in Berlin. On October 19, 21 and 23 he will appear in "Carmen," "La Bohème" and "I Pagliacci." Emmy Destinn will sing with him in the first and last named operas.

Alexander Heinemann, the German concert singer, has been engaged for a tour of the United States and Canada next season.

## Lehar Opera in Albany

ALBANY, Sept. 27.—Emil Berla and his German company opened their tour at the Harmanus Bleecker Hall this evening with "Der Rastelbinder" ("The Mouse-Trap Peddler"), the Franz Lehar comic opera.

Eleanora de Cisneros, the Brooklyn contralto, sang recently at a gala concert in Antwerp.

# ALBERT SPALDING

Season—1909-10. In Europe—50 concerts arranged. November and December in France and England. January in Athens, Constantinople and Egypt. February and March in Austria and Germany. April in Italy and Spain.

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## NEWCOMERS MAKE GOOD IMPRESSION IN ST. PAUL



**LILLIAN MORK,**  
Graduate of the New England Conservatory, Now in St. Paul

ST. PAUL, MINN., Sept. 27.—Among the comparative newcomers into St. Paul's musical life are two young women who are making a distinct impression.

Irene Gault is a graduate pupil of William H. Sherwood, and Lillian Mork, a graduate of the New England Conservatory of Boston. Both are brilliant pianists, while their sincerity and intense enthusiasm as teachers have created for them an enviable following.

The piano department of Miss Loomis's school, an exclusive private school for



**IRENE GAULT**  
Pianist and Pupil of William H. Sherwood, Now Teaching in St. Paul

young women, has recently been placed in their charge. A special feature of the course in music is the class work, which is supplementary to the lessons on the piano. In these classes emphasis is given to ear training, rhythmical development, sight-reading, general technic, transposition and musical analysis. In children's classes a system combining the Julia Lois Carruthers and the Fletcher methods is used.

Miss Gault is also a member of the faculty of the St. Paul College of Music, of which Errico Sansone is director.

F. L. C. B.

## CHARLESTON'S FALL FESTIVAL

Russian Orchestra, Chorus and Noted Artists in October Concerts

CHARLESTON, S. C., Sept. 28.—Contracts have been closed with J. E. Francke for the Russian Symphony Orchestra, with a number of well-known artists, to give a three-day festival in Charleston, S. C., October 26, 27, 28, under the auspices of the Charleston Musical Festival Association, an organization of the prominent business men of the city.

Under the direction of Professor F. Brueschweiler rehearsals are now being held of the chorus of 150 women's voices, the men's chorus of 100 voices and the mixed chorus of 250. Bruch's cantata, "Fair Ellen," Weinzierl's "Dance Song" and the "Spinning Song" from "The Flying Dutchman" will be sung by the women's chorus; Bruch's "Frithjof" will be sung by the men's chorus; Grieg's "Landkennung" and Rheinberger's "The Star" will be sung by the mixed chorus. The program, though widely varied to please popular taste, will of course include several orchestral numbers by the foremost Russian composers.

The Fall festival will be held during the

annual gala week, and the members of the music committee of the association, Messrs. James Simons, E. H. Sparkman, F. G. Davies, Julius Brittlebank, J. Forrest Greer, J. V. Wallace and Walter Pringle, are being given the hearty co-operation of the business men and the musicians of the city, who, working together, will make this the most brilliant event of the musical season in Charleston.

J. A. F.

## TWO ENGLISH SOLOISTS

Mme. Kirkby-Lunn and Dalton Baker on Loudon Charlton's List

Two English artists of far more than ordinary interest are features of Loudon Charlton's list this season. Mme. Kirkby-Lunn, the great operatic contralto, will arrive early in February, to remain until April 15; while Dalton Baker, a baritone who is considered one of the best oratorio singers in Great Britain, will be here from February 1 to the close of the season.

Mme. Kirkby-Lunn has already become well known to American music-lovers through several previous tours, both in opera and concert. Her *Kundry* in the Henry W. Savage production of "Parsifal" was considered a splendid achievement,

one recently surpassed, by the way, by her *Delilah*, looked upon as quite the sensation of the recent Covent Garden season. Mme. Lunn has been identified with the Metropolitan Opera House, and on the Continent she is a pronounced favorite. Her work in concert and oratorio is no less delightful than in opera. As her visit is a comparatively short one, owing to important English engagements in the early Spring, her tour under Mr. Charlton's management will be limited.

## PHILHARMONIC CONCERT DATES

Four Series, Totaling Thirty-three, Booked for Carnegie Hall

The Philharmonic Society, departing from its custom of giving only eight afternoon and eight evening concerts during the Winter, will give no less than thirty-three concerts this season. These concerts will be divided into four series, and all will be given in Carnegie Hall, under the direction of Gustav Mahler. The schedule is as follows:

First Series—Eight Thursday evenings at 8.15: Nov. 4 and 25, Dec. 16, 1909; Jan. 6 and 20, Feb. 3 and 17, March 10, 1910. Eight Friday afternoons at 2.30: Nov. 5 and 26, Dec. 17, 1909; Jan. 7 and 21, Feb. 4 and 18, March 11, 1910. This series will correspond with the regular series given by the society in former seasons, the Thursday evenings being substituted for the Saturday evenings of previous years.

Second Series—Historical cycle: six Wednesday evenings at 8.15: Nov. 10, Dec. 8, Dec. 29, 1909; Jan. 26, March 2, March 30, 1910.

Third Series—Beethoven cycle: five Friday afternoons at 2.30: Nov. 19, Dec. 31, 1909; Jan. 14, March 4, April 1, 1910.

Fourth Series—Five Sunday afternoons at 2.30: Nov. 21, Dec. 12, 1909; Jan. 16, Feb. 13, March 6, 1910, and a Christmas Day concert, Dec. 25, 1909, at 3 P. M.

Mme. Teresa Carreño will play with the Philharmonic, and is to be heard nowhere else in New York until this event is over. Like Mme. Carreño, Ferruccio Busoni, the Italian pianist, has elected to wait until his Philharmonic date before playing in Manhattan, for he is to bring forward a concerto in which there will be a keen interest.

In addition to these two soloists there will be Messrs. Fritz Kreisler and Theodore Spiering, violinists, the last named being the new concertmaster of the Philharmonic; Maud Powell, the violinist; Dr. Ludwig Wüllner, baritone; Tilly Koenen and Janet Spencer, contraltos; Mme. Rider-Kelsey, soprano; and Messrs. Dan Beddoe and Herbert Waterous, tenor and bass.

## TO GIVE FOUR SCHOLARSHIPS

Metropolitan Opera Company Thus to Encourage Operatic Art

Four free scholarships at the Institute of Musical Art have been offered by the Metropolitan Opera Company for the purpose of encouraging the development of operatic talent. Competitive examinations are scheduled for September 27 and 29, which will be open to young American singers possessing good voices, intelligence, talent and energy.

From those competing a number will be selected for a final test before Mme. Milka Ternina, who will choose the four most promising for the scholarships. Mme. Ternina, who recently retired from the operatic stage, will return to New York October 14 and conduct a special course at the Institute of Musical Art.

Augusta, Ga., Engages Spring Festival Artists

AUGUSTA, GA., Sept. 27.—Arrangements have been made by the Augusta, Ga., Music Festival Association with Loudon Charlton for Mme. Marcella Sembrich, with Francis Rogers and Frank La Forge, to give a concert in Augusta during the month of February, and the New York Symphony

Orchestra, conducted by Walter Damrosch, is engaged for the two-day Spring festival, both events being guaranteed. During the Winter the Augusta Choral Society will give two recitals, assisted by well-known artists.

The officers of the association are Mrs. J. Hardwick Jackson, president; Ellen McAlpin Hickman, secretary; S. A. McCullough, director of publicity; J. P. Armstrong, treasurer. Messrs. E. C. Denton, T. I. Hickman, P. H. Rice, W. H. Martin, William Schweigert and Harry Bernstein, the members of the finance committee, which has all power of making contracts and attends to all the business of the association, announce that if this second festival is a financial success, as is expected, the festivals will become annual events in Augusta.

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## MARY GARDEN MAY DESERT THE STAGE

Possibility Contingent on Marrying  
at Season's End and Taking  
World Tour

PARIS, Sept. 25.—Confirming MUSICAL AMERICA's recent announcement of the possibility of Mary Garden taking unto herself a husband, the prima donna has again said that she may retire permanently from the stage following the coming season in New York, with a husband as the reason thereof.

She wishes then to start on a tour of the world, going West from New York. She says she will linger in the Orient almost indefinitely. But finally she will return to Paris, which she likes better even than New York. She predicts confidently that New York will soon become the center of the world's art in music and painting, outrivalling Paris.

Miss Garden told her purposes during an interview in her charming home on the Avenue Malakoff. The song-bird's substantial cage contains much furniture which dates generally from the time of the great Napoleon.

"I shall sail on the *Adriatic* for America next month," she said. "I do not know in what opera I shall appear first in New York, for Mr. Hammerstein has not told me. I do hope it will be 'Monna Vanna.' I'm in love with it. Maeterlinck's verses are superb, the music is entrancing. I'd rather make my reappearance in 'Monna Vanna' than in anything else. But, of course, that depends on Mr. Hammerstein's plans; I am in his hands."

"And I am a tractable prima donna," Miss Garden continued, laughing, "except when an impresario wishes to give to others parts in which I've worked so hard to perfect myself. Then I do protest to the bitter end; neither contracts nor friendship, nor anything else can silence that protest. But that's an old story."

About her marriage she said: "I think to marry is the best thing a woman can do to make her happy," she said. "A songstress should leave the stage before people have a chance to say she was forced to retire. Then she should marry a congenial man and settle down to a life of quiet and rest, devoting herself only to being happy."

In vain she was urged to name the man.

"It is all 'maybe' as yet," she insisted. "But one thing is certain, when I do marry I shall leave the stage forever. I do not believe in a woman trying to be a grand opera singer and a wife at the same time. I think the career of a wife is enough of itself. When a woman marries she should cease to belong to the public. A woman cannot combine the two careers and be happy. Opera demands too much of her time; in fact, it demands all of it, and there is no time left to devote to her home. You know unhappiness always follows when a woman neglects her home."

Miss Garden was asked for her opinion of the statement by Marguerite Sylva, now singing in New York, that young women entering an operatic career are forced to submit to insults from managers whom they seek for engagements, and that the careers of most girls in Europe are built on the sacrifice of character and morals.

"Marguerite Sylva is a good friend of mine," answered Miss Garden. "She is a splendid singer; she is superb as *Carmen*, and one of the most beautiful women in opera, but I think she is not entirely right about this. She may have had disagreeable experiences that have prejudiced her against all managers."

Miss Garden sang here this week in "Hamlet" and "Romeo and Juliet," and her engagement does not end until she sails for America.

### Mariska-Aldrich Now Mrs. Aldrich

Mme. Mariska-Aldrich, last year a member of the Manhattan Opera Company, and this year one of the Metropolitan company, announces that during the coming season she will be known as plain Mrs. Aldrich. Her husband is J. Frank Aldrich, formerly a member of Congress from Illinois.

## THREE AMERICANS WIN GLORY ABROAD

Lucille Marcel, Vernon Stiles and  
Mme. Cahier Acclaimed at the  
Vienna Royal Opera

VIENNA, Sept. 14.—Last Wednesday provided for Viennese opera-goers what has come to be a rather rare treat at the Royal Court Opera—an appearance of Leo Slezak. Slezak has been away from Vienna so much of late, on account of his studies in Paris with Jean de Reszke and his appearances at Covent Garden and elsewhere, that he has come to be looked upon more as a "guest" than as a regular member of the Vienna opera.

"Aida," which was the opera of the evening, is one of Slezak's big successes. As *Rhadames* he made his first bow here after his long leave of absence of over five months. The applause which welcomed the returned favorite was naturally overwhelming, and the wish was expressed that the direction of the opera might be able to hold this big singer permanently among its forces, or at least that his appearances might be a little more frequent.

Mme. Cahier's *Amneris*, one of the best presentations of the rôle on the operatic stage to-day, also found rich praise among the critics.

On Thursday night Vernon Stiles, the American tenor, appeared in the rôle of *Pinkerton*, in "Madama Butterfly," a part in which he has had a great deal of success in Vienna.

Friday night brought the début of the third American member of the opera, Lucille Marcel, as *Marguerite*, in "Faust." This was Miss Marcel's first opportunity to show Vienna opera-goers that she is really in possession of a beautiful voice and the ability to use it, as her appearances last season in Vienna were confined to the gruesome rôle of *Elektra*, in Strauss's opera of that name,

where there is not the slightest chance for the singer to attempt anything else than trying to shout above the orchestral din. Vocally and artistically, Miss Marcel's masterly interpretation of *Marguerite* received gratifying praise from press and public.

Lucy Weidt, the Viennese dramatic soprano, who has contracted to appear at the Metropolitan for three months during each of the coming three seasons, was recently married at Budapest to the Austro-Hungarian General Consul, Josef Uermenyi von Uermenyi. Frau Weidt will continue her appearances at the Royal Court Opera, where she has recently signed a contract which binds her to appear at that institution for the next ten years.

Theodor Leschetizky, who has been spending his Summer at Brioni, in the Adriatic, will go in a fortnight to Ischl, where he will remain until his return to Vienna.

EDWIN HUGHES.

### Elliot Schenck at New Theater Banquet

Elliot Schenck, who has been appointed musical director at the New Theater, was among the guests of the Plaza Hotel last Sunday evening, at a banquet given by Winthrop Ames, one of the directors. The banquet was in the nature of a prelude to the New Theater's season. All the members of the company were present.

### "Francesca da Rimini" Set to Music

ROME, Sept. 28.—Princess Massimo, leader of the black nobility, is setting to music D'Annunzio's "Francesca da Rimini." The poet has altered the verses and curtailed the play for the purpose.

### Harry Barnhart Sings at Benefit

Harry Barnhart, the tenor, was among those who took part in the benefit for the Golden Gate Professional Club, at the "California" night celebration at the Belasco Theater, on Sunday.

### Helps to Make Life Pleasant

ASHBURNHAM, MASS., Sept. 10, 1909. To the Editor of MUSICAL AMERICA: Can't live without MUSICAL AMERICA. It goes a long way toward making life pleasant.

A. H. WHITNEY.

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# SCHUMANN-HEINK



## ECHOES OF MUSIC ABROAD

**Rudolf Berger's Success a Rude Shock to German Prejudice Against America's Art—How Jean Lassalle's Presentiment of Death Was Realized—England's New Society of Composers Holds First Festival—Mary Garden at Paris Opéra in Rôles She Does Not Sing Here—Saint-Saëns Writing a New Opera—Eleanora de Cisneros to Sing Wagnerian and Strauss Rôles Under Campanini's Bâton in Naples**

NO one in Berlin was more delighted over Oscar Saenger's successful metamorphosis of Rudolf Berger from a baritone into a tenor than the Americanized German critic and musician, August Spanuth. "It was fortunate," he writes to the New York *Staats-Zeitung*, "that during the time of his New York study Berger could not hear the remarks that many of his German colleagues made about this folly." That there can be anybody in America who actually understands singing and voice production is too much to ask the average German singer to believe. Why, the Americans are barbarians, who judge a singer only according to the size of his salary! How, then, could they know anything about art?

"If you go to the trouble of explaining to the German that, as a matter of fact, people in America sing far better and know more about it than the Germans, you receive a certain half-derisive, half-compassionate look that says as plainly as words: 'You are either an incorrigible bluffer or else a hopeless ignoramus.' I have been the object of a great many of these glances." Mr. Spanuth proceeds to dilate upon Herr Berger's improved style and acquisition of a *legato*, and predicts a comfortable career for him as an exponent of lyric rôles. "Who knows but that he may some day return to America as a tenor star?"

Berger, by the way, is by no means the first of Berlin Royal Opera baritones to ascend the scale. Paul Schmedes, Julius Lieban, Heinrich Ernst and Diener all sang baritone rôles on this stage before they shed them for good and all and the tenor parts.

A new member of the Royal Opera's forces, a dainty little Scandinavian soprano named Cally Monrad, made her first appearances during the first week of the new season in "La Bohème" and "Madama Butterfly." Her success was overshadowed, however, by the acclaim with which Lola Artôt de Padilla was welcomed at the institution, where her distinguished mother, Desiré Artôt, made her last appearance as far back as 1878. Artôt de Padilla became popular in Berlin through her association with the Komische Oper, which she left over a year ago. During the past Summer, at the Gura Opera, she again won distinction, and the ink was hardly dry on the contract she signed with the Intendant of the Royal Opera for this and several more years when the chink of American gold was heard, and Andreas Dippel's shapely shadow loomed up on the horizon—too late!

Now she has entered a new phase of her career. No longer merely a *Musetta* or a *Siebel*, she made her Royal Opera début as *Mignon*, which she followed up a week later with *Marquise* with similar success. In the Thomas opera the *Filina* was Salt Lake City's Lucy Gates.

Just now the Berliners are making the most of Emmy Destinn's Autumn engagement, which began last Friday and is limited to six weeks to enable the Bohemian soprano to reach New York before the opening of the Metropolitan's season.

WHEN Jean Lassalle, the noted French baritone, was breathing his last at his home in Paris three weeks ago, his son, who is a promising young tenor, was walking out on the stage of the Kursaal at Ostende to face his first audience and sip the sweets of a début success. *Le Figaro* tells a little story of striking coincidences.

About two weeks before the end came the elder Lassalle, who had been ill for many months, called his son to him and told him of a presentiment that possessed him: "The morning after I sang *Hamlet* at the Opéra for the first time I received a telegram informing me of the death of my father the previous evening. They tell me

that you are going to make your début. You will see that it will be for you as it was for me—the day after your début you will hear that I died the evening before, and, as in my father's case, almost at the same time that you were singing."

M. Lassalle fils made light of this superstitious fancy, and thought nothing more about it. A fortnight later he received a telegram from Ostende asking him to sing two days later at the Kursaal. He accepted the engagement, and when the evening came he sang airs from "Werther," "Tosca," "Rigoletto" and a Berlioz excerpt, to the manifest delight of the audience, which



ADOLFO BETTI IN MUSIC ROOM OF HIS ITALIAN VILLA

Adolfo Betti, the first violin of the Flonzaley Quartet, has a villa that is three centuries old near the celebrated Lucca Baths in Italy. Here a great many noted musicians have met from time to time during the years it has been in the Betti family's possession. Puccini as a young man was an intimate friend of the family, and used to spend entire evenings here playing his own compositions. Tosti and Botoli were other members of the circle, while Catalani frequently came to play entire scenes of his "Wally," and Sgambati, the pianist and composer, made it a custom to try over many of his compositions with Adolfo Betti before they were published.

demanding repetitions of all the program numbers. The congratulations of his friends fed the début delirium. Next morning, at the "appointed hour," he received the news of his father's death, which had coincided with his first entrance the night before.

AT the Paris Opéra the three Autumn stars are all Manhattanites—Maurice Renaud, Mary Garden, Hector Dufranne. Renaud, his voice now completely restored, made his *rentrée* as the *Athanaël* to Miss Garden's *Thais*, and has since sung *Hamlet*, with Miss Garden as *Ophelia*. He will also appear as *Henri VIII*, a rôle he has made peculiarly his own, and in his remarkable impersonation of *Mephisto*, in Berlioz's "La Damnation de Faust."

New Yorkers know Miss Garden in but one of the four rôles she is singing in Paris. Her *Monna Vanna* and Dufranne's *Guido* have procured a new lease of life for the Février opera. Her *Juliette*, too, different as it is, is almost as much admired by the Parisians as her *Thais*. But "Romeo et Juliette" is not a box-office opera in New York, it matters not who impersonate the hapless lovers, while as for "Monna Vanna," it has been struck off the list of the Manhattan's novelties for this season, and even if it were to be given, Lina Cav-

alieri, and not Miss Garden, would have the name part.

Changes continue in the *personnel* of the regular company. The latest withdrawal from the ranks is that of no less popular an artist than Lucienne Bréval. To fill the gap she has made in the dramatic soprano section, Lina Pacary, of the Théâtre de la Monnaie, has been engaged for a term of years after the expiration of her Brussels contract next July. Muratore remains as the principal tenor, though Ernst Van Dyck has promised to drop in again when the Wagner operas are given, as he did last year.

In the first half of the season "Das Rheingold" will be staged for the first time in Paris, where it is known as yet only in concert form.

LAST Friday and Saturday England's new Musical League, which corresponds to the *Allgemeiner Deutscher Tonkünstler-Verein* of Germany, held its first festival in Liverpool. Sir Edward Elgar is the president of this organization of recent birth. Past tense reports are not yet to hand, but if the schedule was carried out without any changes this is what took place:

Friday evening was given over to a chamber music concert, at which Joseph Holbrooke's "In Memoriam" Sextet for

was put on to stiffen the backbone of the closing concert.

WHEN Eleanora de Cisneros goes to Naples in December to sing under Maestro Campanini's bâton at the San Carlos she will find many important rôles awaiting her besides the *Marquise Eboli* in Verdi's "Don Carlos," announced last week.

For the Naples *première* of Strauss's "Elektra" Hammerstein's former co-worker has chosen the Brooklyn contralto to repeat the *Clytemnestra* she created in the first Italian production of the work in Milan last Spring. She will also sing two Wagnerian parts—*Ortrud*, in "Lohengrin," and *Brangäne*, in "Tristan und Isolde"—and her repertoire will include as well "Le Prophète," "Norma," "Andrea Chenier" and Verdi's "Requiem." The season will last from December 15 to April 20.

It was Director Campanini's offer of this engagement that induced Mme. de Cisneros to decline the proffered re-engagement at La Scala, where both repertoire and salary would have been less satisfactory. It is worth noting that since returning to Europe a year ago, after her two seasons in New York, she has been sought by two of Germany's opera houses. She refused both Hamburg and Frankfurt-on-Main, as she was averse to binding herself for the long opera year that obtains in Germany.

CAMILLE SAINT-SAËNS is working on a new opera at a rate that makes its Paris *première* a probability for this season. This time the veteran composer has taken for his inspiration an antique tragedy by Louis Gallet, entitled "Dejanire," which has been given with success at the Odéon in Paris and the vast open-air theater at Béziers. The title rôle has already been promised to Mme. Segond-Weber.

And while Saint-Saëns is thus busying himself with a work that he hopes will make a more potent appeal than his "Henri VIII," his young colleague, Henri Février, the composer of "Monna Vanna," is engaged in converting Alfred de Musset's "Carmosine" into an opera. The first two acts are now finished; it is hoped the work will be ready for production at the Opéra before the end of the Winter. Février is now only thirty-two years old. He was twenty-nine when he composed "The Blind King." He is the son of an architect, and his wife was a Mlle. de Nervo, whose family own rich iron mines on the Algerian coast.

LONDON'S new Strand Palace Hotel is built partly on the site of old Exeter Hall, where in 1852 the New Philharmonic Society, with Hector Berlioz at its head, gave its first season of six concerts. Three years later the illustrious Frenchman again conducted two of the concerts. In the second of these, the *Daily Telegraph* recalls, both Pauline Viardot, who now, in her eighty-ninth year, is living in Paris, still in good health, and Clara Novello, who died last year at the age of ninety, took part.

Long before that, in 1837, Mendelssohn attended a performance of his "St. Paul" in this hall, and in 1847 he conducted there four performances of his "Elijah," which he had thoroughly revised after the production of the work at the Birmingham Festival in the previous year. As another historical association, Spohr conducted his "Fall of Babylon" there in 1843.

IS Maria Kousnietzoff, the Russian soprano who sang at Covent Garden for the first time last Spring, one of the singers whose engagement the mystery-loving impresario of Thirty-fourth street has deferred announcing until later, "for reasons of policy"? A dispatch from St. Petersburg to *Le Monde Artiste* states that in January, after terminating her season at the Imperial Opera in the Russian capital, this lyric soprano, who is said to rival Lina Cavalieri in personal beauty, will sail for New York, where she will sing "for about two months." This gives rise to speculation, as none of the New York institutions has made any announcement in regard to securing her.

Mme. Kousnietzoff's *rentrée* in St. Petersburg, scheduled for this week, has had to be postponed on account of an automobile accident, in which the singer played a rôle two weeks ago at Bad Kissingen, where she spent the Summer. Though a friend accommodately sustained the more

[Continued on next page]

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serious injuries when their car and a peasant's wagon came into collision, she herself was badly enough shaken up to find it necessary to defer the opening of her season.

During her St. Petersburg engagement she is to appear in "Prince Igor" for the first time, with Feodor Chaliapine, who made a great success in this work in Paris in the early Summer, and in Massenet's "Manon." She will also create the name part of "Miranda," a new opera in three acts by Kazanly. Then, after her visit to New York, which still requires explanation, she will go to Paris, where she is popular, to sing in "Snegourochka," "Traviata" and "Manon" at the Opéra Comique until the Covent Garden season calls her to London to repeat her *Marguerite* and *Mimi* successes of this year.

**ATMOSPHERIC** Weimar's Grand-Ducal Court Orchestra is planning to celebrate the fiftieth anniversary of its birth this Winter with a cycle of historical concerts, under Kapellmeister Peter Raabe's direction.

The works chosen include Haydn's Symphony in G, No. 13; Mozart's "Jupiter," Beethoven's Fourth and Seventh, Schubert's in C, Schumann's in C, Berlioz's "Symphonie Fantastique" and "Harold in Italy," the Brahms Symphony in B flat, Liszt's "Orpheus" and "Faust" Symphony, Richard Strauss's "Ein Heldenleben," finally Bruckner's Ninth Symphony and "Te Deum." A representative résumé of the evolution of the German school!

J. L. H.

### MARGUERITE STARELL "FOUND"

**Message Acclaims Swedish-American Girl in Paris**

PARIS, Sept. 27.—Marguerite Starell, an American girl, is winning admiration by her musical abilities and beauty. She is now abroad as the result of the interest of a small group of wealthy Western women, who discovered her in her Denver home and are assisting her to fame. A few months ago she was introduced to M. Messager, the director of the Paris Opéra, by Edouarde Mathe, critic and composer, who had been coaching her in the rôle of *Mimi* in "La Bohème." He expressed confidence in her future.

Miss Starell is twenty-four years old, and was born in Stockholm, Sweden. With her parents she migrated to America at an early age.

While in her teens she went to New

### MME. MARISKA-ALDRICH AND HER CHILDREN IN MAINE



Mme. Aldrich and Her Children, Snapped on the Maine Farm

Mme. Mariska-Aldrich, the American prima donna, formerly of the Manhattan Opera House and now a member of the Metropolitan Company, is enjoying her vacation on a farm "down in Maine." She writes to a friend in New York:

"For the first time in a twelve-month I am having a really old-fashioned playtime. It is what I have been looking forward to since the close of the opera season last Spring, and with my children we are living the out-door life—running with the dogs, walking through the woods, picking apples, and, much of the time, just being lazy!"

York, where Tibor Remenyi, son of the violinist, "discovered" her. After preparing with a New York teacher she was enabled to go to Paris with the cultivated voice that enabled her to secure the engagement by Messager.

She is of medium height, with mobile face, big gray eyes and rich, brown hair. She is a linguist of ability.

Four unpublished nocturnes by Paganini for string quartet and piano have been found among the papers left by a lawyer named Germi, who recently died at Ameglia, Italy.



The Prima Donna Presides at a Roadside Automobile Luncheon

The pictures show Mme. Aldrich with her children and dogs on a sunny afternoon at the side of her cottage, and at luncheon on the way to Nordica's home near Farmington. It was a thirty-mile spin through "God's own country," as she put it. "We alighted from our car at the hungry time and, choosing a romantic spot on the mountainside, and at the edge of a beautiful maple grove, proceeded to 'refresh.'" Mme. Aldrich will return this month to prepare for her Fall concert engagements, of which among those formally announced are appearances at West Chester, Pa., Buffalo, and with the Russian Symphony at Carnegie Hall.

### PROVIDENCE BAND ORGANIZES

**"Paradise of Mahomet" Has Successful Opening—Musicians Return**

PROVIDENCE, R. I., Sept. 28.—At a meeting held here recently it was decided to reorganize Fay's Band, formerly Reeves' American Band, and readopt the old name. Edward M. Fay, who for the past three years has been leader and agent for the band, resigned, and Bowen R. Church, the well-known cornetist, was elected in his place. Eugene Ferguson was elected vice-president; Fred Padley, secretary and treasurer, and William Spary, librarian.

The "Paradise of Mahomet," a comic opera by Planquette, composer of the "Chimes of Normandy," and the last work before his death, closed a successful engagement at the Providence Opera House. The entire production was beautifully staged and the music, while not

equal to that of the "Chimes of Normandy," was tuneful, and both Vera Michlena and Adele Ritchie sang admirably.

Walter Gardner Dawley, who has been spending the Summer at Littleton, N. H., has returned and will again this year be organist at the Pilgrim Congregational Church. He will also teach pianoforte at his studio, No. 4 Tanner street. During his stay at Littleton Mr. Dawley was organist at All Saints' Church.

Giulio E. Capone, leader of the Banda Napoli, met with a painful accident at Silver Lake, near here, during a concert on Saturday. To get to the bandstand he was obliged to climb a stepladder, and as he stepped on the first round one of its legs gave way and Mr. Capone fell to the ground, fracturing his left ankle. He was taken to the Rhode Island Hospital, where he is rapidly recovering.

Frederick Very, who was director of the orchestra at the Surf Hotel, Block Island, has returned, and will teach pianoforte at his studio in the Lederer Building.

G. F. H.

### COLUMBUS PLANS AHEAD

**Oratorio Society Announces Soloists and Works for May Festival**

COLUMBUS, O., Sept. 27.—The sixth annual festival of the Columbus Oratorio Society will be held in Memorial Hall on the 9th and 10th of next May. Herbert Witherpoon, Margaret Keyes and Daniel Beddoe will be the soloists. The Thomas Orchestra has been engaged and the Oratorio Society will sing "Samson."

Prue Baird, of New York, gave an organ recital in the Broad Street Presbyterian Church last Tuesday, assisted by Edith Sage McDonald, soprano.

Ethel Keating, pianist, has returned from a five weeks' sojourn in the West. Miss Keating is the secretary-treasurer of the Ohio Music Teachers' Association.

Over 100 pupils are already enrolled at the Capital College of Music and Oratory. Thomas Robert Davies, head of the vocal department, has just returned from New York, where he has been studying. Mr. Davies is a graduate of the London College of Music.

At the "Day of Atonement" services at the B'nai Israel Temple next Friday and Saturday, Lillian Miller, soprano; Alice Speaks, alto; Claude Greenlee, tenor, and William Kutchbach, bass, will sing, and Nora Wilson will preside at the organ.

H. B. S.

A monument to Max Lewinger, the former concertmaster of the Dresden Opera House Orchestra, who died a year ago, has just been unveiled in the Catholic cemetery in Dresden. It was designed by the wife of Dr. Alfred von Bary, the Wagnerian tenor of the Dresden Opera.

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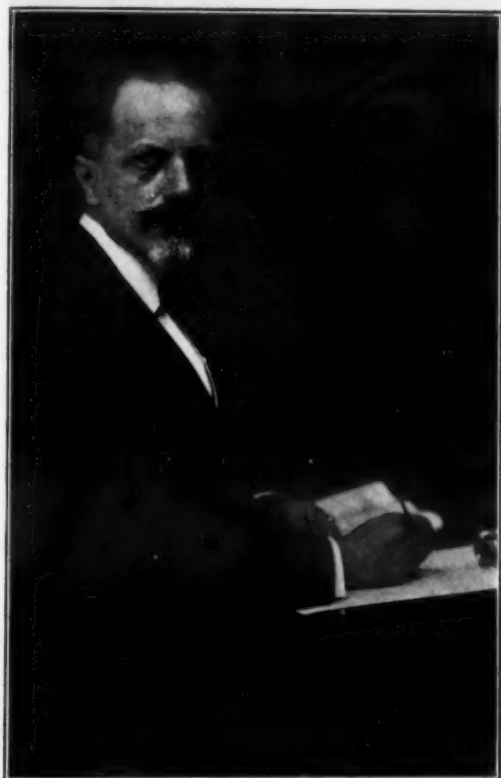
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## WORKS IN PICTURESQUE SURROUNDINGS

Dr. Jacques Mendelsohn, Pianist, Author, Lecturer, and Teacher, Believes in Out-of-door Life—His Home on the Hudson

Across the North River on the heights overlooking New York City resides Dr. Jacques Mendelsohn, a musician whose work is known throughout the country, and whose daily existence in and about a large old-fashioned dwelling so advantageously located is so picturesque one would hardly



Dr. J. Mendelsohn, Pianist, Critic, Lecturer and Pedagogue

believe that he lives within sight of the big metropolis.

Dr. Mendelsohn believes in out-of-door life. He is an athlete, ranking high in the forces of German *turnvereins*, and he has brought up his generous allotment of children to follow in his footsteps. Gymnastic apparatus has been erected on the grounds of their home, and every day when the weather permits the stalwart youngsters are

put through their exercises. Meals are eaten *al fresco* under the trees.

As in many German homes, music is an important factor, and is not overshadowed by the rigid physical training which prevails. Mrs. Mendelsohn in years gone by was esteemed by opera-goers in Düsseldorf and Dresden as a *jugendlich dramatisch*, and those who have heard her sing in her own home or on the occasion of some charity concert declare that her voice has lost none of its former beauty with the change of her interests to things domestic.

Dr. Mendelsohn is known pre-eminently as a pedagogue. Besides teaching in Carnegie Hall his numerous musical text-books have given him an opportunity to spread his ideas before music students everywhere. His "Complete Method of Musical Composition" is recognized as one of the most important books published on this subject, and his essays on various musical topics



Looking from the Heights to New York. From the Left, Mrs. Mendelsohn, Mr. Cowen, Jan, Dorothea, Dr. Mendelsohn and Bernard



Dr. Mendelsohn and His Family at Breakfast. From the Left, Gebhard, Dorothea, Bernard, Philip, Jan, Dr. Mendelsohn and Mrs. Mendelsohn

have been read with interest by the serious-minded for many years.

Dr. Mendelsohn studied the arts and sciences in Munich and Leipzig, winning his "Ph. D.," and subsequently made scientific researches at the Agricultural High School in Berlin. He studied music in Dresden with Felix Draeseke, supplementing the early training which he had received from the time he was five years old. At the age of twelve he played before the Empress at the Charlottenburg Gymnasium.

As a composer he has done much that is interesting. His choral works are perhaps best known through their performance by German singing societies in this country. For seven years he devoted himself to conducting choral and orchestral societies, having come to this country with a brilliant reputation as an operatic conductor in Stettin and Berlin. He is still active in this field of endeavor, having been elected vice-president of the United Choral Directors of America. He is a member of the New York center of the American Music Society, vice-president of the New York State Music Teachers' Association, and president of the Hudson City Turn Verein. This season Dr. Mendelsohn will give his attention to teaching, lecturing and piano work.

## Baritone Darbyshire's Busy Plans

Charles Darbyshire, the baritone, reports a large number of concert bookings for this season, which he expects will be the busiest he has ever had. One of his engagements will be as soloist at the Charleston, S. C., music festival, an event which will be under the patronage of prominent State officials. Modest Altschuler has also engaged Mr. Darbyshire in connection with the Russian Symphony Orchestra. "Fair Ellen" and "Frithjof," by Max Bruch; Holden's arrangement of Grieg's "Landerkennung" and Rheinberger's "The Star of Bethlehem" will be the works sung.

The love of England's Queen for music is well known. At her villa in Denmark, where she is now staying, she and her sis-

ter, the Empress Marie of Russia, spend their forenoons playing Beethoven's symphonies in piano duet form.

## Beddoe a Philharmonic Soloist

Daniel Beddoe, the tenor, will be one of the soloists with the New York Philharmonic Society during the season. The famous Welsh tenor is now enjoying a visit to his native land, from which he will return the early part of October.

Beatrice La Palme, the Montreal soprano, has made so great a success as *Marguerite* with the Moody-Manners English Opera Company that Charles Manners has offered her a three years' engagement with his company, which tours England, Ireland and Scotland.

## George Hamlin and Edwin Schneider Home

George Hamlin arrived home last week, after a Summer abroad, and with him Edwin Schneider, who will be Mme. Galski's accompanist this season. Mr. Hamlin will give his New York recital at Carnegie Hall Sunday afternoon, October 17. Songs in Italian, German and English will com-

prise his program, among them Campbell-Tipton's "Hymn to the Night" and Carl Busch's "The Last Taschastas."

Antonio Paoli, the Spanish tenor who recently made a sensation at Ostende, was heard here some years ago as a member of Mascagni's company when the composer of "Cavalleria Rusticana" made his ill-fated tour of this country.

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## RUSSIAN PIANIST HAS KANSAS CITY DÉBUT

The Legato Club, Gertrude Graham, Director, Makes Its First Appearance, with Success

KANSAS CITY, Mo., Sept. 23.—Moses Boguslawski, the Russian pianist, who has been engaged to head the piano department of the Kansas City Conservatory of Music, played a recital in the Central Auditorium on Monday evening. He was well received by an enthusiastic and appreciative audience, which filled the hall. Mr. Boguslawski plays with ease, has fine musical comprehension and excellent technique.

He was at his best in the Chopin numbers and the difficult Rubinstein Staccato Etude, which he played at a daring tempo.

The Legato Club, a chorus of twenty women's voices, under the direction of Gertrude Graham, made its initial appearance on Thursday evening in the Conservatory Auditorium. Although organized only a short time ago, the club gives promise of doing some good work. Pergolesi's "Stabat Mater" and the "Gallia," by Gounod, were sung in good style under the baton of their capable director. The solo parts were rendered by Millie Steacey, soprano; Laura Patten and Grace Baumgartner, contraltos, all of whom gave evidence of careful training, especially Miss Steacey, who has a clear, sweet soprano. Carlton Wood, violinist, of Topeka, who has never been heard here before, pleased his large audience so well that he was recalled three times. His tones were beautifully clear and full.

For the special services at the Synagogue in celebration of the Jewish New Year, Edward Kreiser, the musical director, secured Ella Schutte, soprano; Mrs. Leslie Baird, contralto; Paul Baltz, tenor, and Joseph Farrell, baritone, to assist the regular choir, which is composed of Mildred Langworthy, Hortense Bachrach, Leon Schechter and William Murray.

Margaret Fowler, a talented young violinist, who has been in Brussels for three years studying with Ysaye, returned home this week.

Joseph Farrell, basso, announces a recital

on October 11, at which he will have the assistance of Harold Henry, the Chicago pianist.

Myrtle Irene Mitchell, May Kelley and Mrs. R. E. Hall have been added to the faculty of the vocal department of the Conservatory.

Bruno Dieckman, violinist, has returned from a Western tour. He will be heard in concert this Fall. M. R. W.

## MUSIC SCHOOL REORGANIZED

New Director Plans Work for Department at Madison, Wis.

MADISON, Wis., Sept. 28.—Following the appointment of Eugene Luening, of the Wisconsin Conservatory of Music at Milwaukee, as director of the school of music at the University of Wisconsin for the coming year to succeed Rosetter G. Cole, resigned, the school has been reorganized. Several changes have been made in order that the school of music may be brought into better accord with the other schools and colleges of the university. Notable among the changes is the abolishment of the academic department.

Besides Mr. Luening, who will direct the work in harmony, composition, singing and in chorus and orchestra work, the personnel of the staff includes six well-known teachers and musicians. R. D. Hall, who had charge of the piano department last year, will return to that position, teaching also the history of music. He will be assisted in piano instruction by Alice Regan and Mrs. Inga Sandberg, both of whom have been connected with the school of music for some time. Elias A. Bredin, well-known director and organist, will again teach organ, voice and harmony. Leroy C. Case will again be head of the department of public school music and methods, and will direct the university orchestra. The teacher of violin is yet to be appointed. M. N. S.

In recognition of his recent election to membership in the Berlin Academy of Arts, Charles M. Widor has dedicated to the institution a cantata without words for organ and orchestra, based on an old German hymn.

## WILLARD FLINT, BOSTON BASSO, BACK AT WORK

This Season Will Include His Sixth Appearance with the Handel and Haydn Society

BOSTON, Sept. 27.—Willard Flint, bass soloist and teacher, has returned from his Summer home at Hyannis, Mass., and is preparing for an active season. He has booked a good number of pupils already, and the indications are that he will have a



WILLARD FLINT

larger class than ever before. He has also booked some important engagements.

He will sing "The Messiah" with the Handel and Haydn Society of Boston. This will be his sixth engagement with the society, his first being in "The Messiah" upon its first performance in Symphony Hall, the others "Israel in Egypt," Bach's "Passion Music," "Walpurgis Night" and "Samson and Delila."

Mr. Flint will sing with the Nashua Oratorio Society the part of *Mephistopheles*, in Gounod's "Faust," in which character he made a distinct hit last Spring at a performance of the opera given at Jordan Hall, Boston.

The G Clef Choral Class of Baltimore gave a musicale at Christ Reformed Church Thursday evening, under the direction of Mrs. A. H. Bailey. The numbers included Mendelssohn's Venetian Gondola Song and selections by Matthews, Daniels, Buck, Denza and Strauss. A. H. Bailey, baritone,

sang Huloh's "The Wreck of the Hesperus" and Molloy's "The Vagabond." The Choral Class numbers twenty-five women.

## "LA LOIE" CHARMS CAPITAL

Dancer and Her "Muses" Attract Society to Washington Theater

WASHINGTON, D. C., Sept. 28.—Much interest is being taken in the appearance of "La Loie" Fuller and the Muses at the National Theater this week. The musical circles here have been in large attendance to witness this artist's interpretation in dance and rhythm of the compositions of the great masters of music. This engagement is under the especial direction of Mrs. Katie Wilson-Greene.

Oscar Franklin Comstock has resumed his place among the organists in the Capital City. His recent recital at Old Trinity Church, in New York, was highly appreciated. He also gave a recital at All Souls' Church, at Flatbush, N. Y., with Gladys Comstock, soprano, and Sylba Ramus, violinist, as assistants.

Mrs. Katie Wilson-Greene has arranged to give a series of concerts in Cumberland, Md., instead of at Columbus, O., as previously stated. The artists for these events will include Mme. Schumann-Heink, Signor Scotti and Alice Nielsen.

A new choral society has been organized under the musical direction of Otto Torney Simon, which will be heard in several public performances during the coming Winter. The other officers are Edward Callow, president; Charles L. Snell, secretary; Mrs. Willard J. King, treasurer, and Mr. Davis, librarian.

Sydney Lloyd Wrightson, president of the Washington College of Music, has returned to the city after a sojourn in the North. W. H.

## Baltimore Musician Takes Enforced Vacation

BALTIMORE, Sept. 27.—W. Edward Heimendahl, professor of voice culture at the Peabody Conservatory of Music, has decided to relinquish his classes for a while, and has gone to the country for the benefit of his health. Mr. Heimendahl slipped on the ice in February, 1903, and broke a leg. Subsequently he partly regained its use, but recently there has been a relapse in the condition of the injured limb.

Mr. Heimendahl is one of the most distinguished and gifted musicians in Baltimore, and his influence on the musical standards and life of the city has been of the highest character. W. J. R.

An interesting organ recital was given Tuesday evening at the Catonsville (Md.) Methodist Episcopal Church by Charles J. Toof, organist of St. Timothy's Protestant Episcopal Church, on the new organ recently installed. He was assisted by Bessie Knight, vocalist, of Baltimore.

Gustav Mahler's First Symphony is to be played in Berlin for the first time this season.

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## HENRY W. SAVAGE WILL OPEN A BERLIN OFFICE

Herman Fellner, His European Manager, Now Stationed in Paris, Will Be in Full Charge

BERLIN, Sept. 16.—In accordance with the wishes of Henry W. Savage, the New York theatrical manager, a regular office will be maintained in Berlin, in which Herman Fellner, at present his European secretary and manager stationed in Paris, will preside. This office will be opened next month.

Contrary to repeated reports, Mr. Savage has made no definite plans for the production of the "Prince of Pilsen" in Germany. It is probable that he would be unable to have it produced as he would like, and he is too busy with other sure money makers in the United States to feel like devoting to the German version his own time and that of his "Man Friday," Mr. Fellner.

"Sweet Gilette," an operetta, the words by a German author and the music by Gustav Luders, is on Mr. Savage's list to be given sooner or later in the United States.

"Beauty and the Beast," under the Germanized title "Das Herz auf der Hand," will be given its first performance in Berlin at the Friedrich Wilhelm Staetisches Schauspielhaus next Friday night, and the authors, Messrs. W. Jacob and Louis N. Parker, will be present. The German version is by Frank Washburn Freund.

## Engaged as César Thomson's Accompanist

Alexander Russell, pianist, has been engaged as pianist and accompanist for César Thomson, the violinist, during his forthcoming American tour. The tour will be of five weeks' duration, and will take the musicians through the West and as far as the Pacific Coast. In December Mr. Russell will make a tour through Tennessee, Louisiana and Texas with John Barnes Wells, the tenor.

## Gadski to Arrive Tuesday

Mme. Johanna Gadski will arrive on the *Kronprinzessin Cecilie*, due October 5. The prima donna will fill a series of concert engagements prior to her season at the Metropolitan Opera House, her first appearance being in Chicago, October 10, at Orchestra Hall.

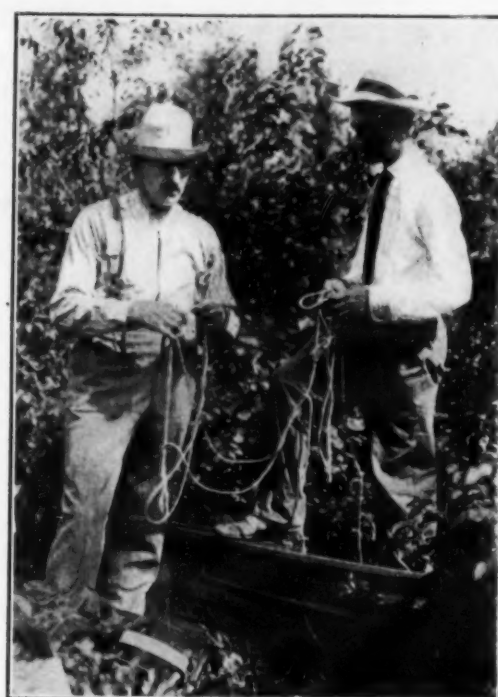
Carl Scheidemantel, the well-known baritone of the Dresden Court Opera, has decided to retire from the stage in 1911, after a career covering thirty-three years.

## CHICAGO MUSICIANS WHO WERE LUCKY AS FISHERMEN



Dr. Schussler, the Chicago Basso, in Vacation Pose

CHICAGO, Sept. 27.—Five hundred pounds of fish, according to an affidavit made by three well-known Chicago musicians—George Nelson Holt, Dr. Schussler and Max Oberndorffer—is the total of catches made during a short vacation they enjoyed recently in Northern Michigan. Dr. Schuss-



George Nelson Holt and Max Oberndorffer

ler and Mr. Holt are both bassos whose names are familiar to concertgoers throughout the Middle West, and Mr. Oberndorffer is a pianist whose work has aroused much attention and favorable comment. The snapshots show how they spent their leisure moments during the vacation from which they returned recently.

## Big Tour for Minna Kaufmann

Minna Kaufmann, the talented young singer, has been booked for three events in her home town, Pittsburg, for the early part of the year. Prior to and immediately following her recital in Mendelssohn Hall, New York, she will be heard in some twenty towns in the States of Michigan, Minnesota and Wisconsin, where she has been booked by E. A. Stein, representative in that section of the Hanson Bureau.

## Two Opera Singers Return

Mlle. Gerville-Réache and Mme. Jeanne Jomelli returned to New York last Friday on the *Provence*. Mlle. Gerville-Réache will go on a concert tour before she sings at the Manhattan Opera House, appearing first as soloist, and Mme. Jomelli is booked for a concert tour which covers the entire season.

## Herbert's Sunday Night Concerts

On Sunday evening, October 3, Victor Herbert and his orchestra will resume the Sunday night concerts begun last Spring at the New York Theater. Many of the new compositions written by the composer-director during his Summer rest will be programmed at these concerts, and novelties of foreign composition, which are a feature of these entertainments, will be given.

## Mottl Begins Divorce Proceedings

BERLIN, Sept. 21.—From Munich comes the news that Felix Mottl has begun divorce proceedings against his wife on the grounds of lavishness.

C. K.

Franz Milcke and his son, of Wallingford, Conn., have returned from their Summer vacation.

## ARTHUR PRYOR TELLS OF HIS NEW OPERA

Bandsman Relates Plot to Pittsburg Friends—New Work to Be Produced in New York in December

PITTSBURG, Sept. 27.—Arthur Pryor, the well-known and popular American bandsman, in an interview last week with the representative of *MUSICAL AMERICA*, announced that he is writing an opera which will be produced in New York in December under the direction of Nelson Roberts. He has about decided to name it "Lady Betty." The well-known director unfolded the plot of the opera in a slight degree, and his friends who have read the story as well as heard two acts of the opera score now complete, are unanimous in the opinion that the music, which is of a light and airy vein, will please the masses.

The New York bandmaster has closed a very successful engagement at the Pittsburg Exposition, and has been entertained by a number of friends during his stay here. Ad. M. Forester, a well-known local composer, brought a march to Mr. Pryor, who is much pleased with it and assured Mr. Forester that he would make good use of it. Mr. Pryor and his band left for Philadelphia, where for two weeks they will play for the Victor Talking Machine Company. Mr. Pryor will close his season at Rochester October 18, and will take his band back to Philadelphia for record-making purposes.

E. C. S.

## Mme. Nordica's October Tour

In Mme. Nordica's concert engagements for October she will have the assistance of the basso, Myron W. Whitney, Jr. André Benoist will act as her accompanist. Her booking is as follows: October 9, Ashtabula; 11th, Fond du Lac; 12th, Oshkosh; 14th, Madison; 18th, Lima; 19th, Piqua; 20th, Canton; 21st, Wooster; 22d, Delaware, also four dates in New England and Canada. At the close of her concert work Mme. Nordica goes to Boston to open in the New Opera House, after which she will fill her engagements at the Metropolitan Opera House, New York.

## Olive Mead Quartet Dates

The Olive Mead Quartet will give its series of concerts this season, as usual, in Mendelssohn Hall. The dates are January 13, January 21 and February 24.

A Munich composer named Mauke has composed a symphonic "Memento" of the late Detlev von Liliencron, the German lyric poet. It is written for orchestra and solo tenor.

M<sup>T</sup>ERESA  
M<sup>E</sup>.

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New York, Saturday, October 2, 1909

### 'TIS TRUE, 'TIS PITY

The answers of various persons, as given in MUSICAL AMERICA last week, to the question, "Why are free organ recitals not attended?" present a motley array of opinions. The root of the matter is much deeper than most, if indeed not all, of the answers appear to realize. Many of the explanations are so little significant as to be negligible.

There is a certain feeble modicum of value in the explanations that a free organ recital is considered worthless because it is free; that it fails to please because it is too mechanical; and that the organist cannot accent individual tones as the pianist can. The proposed remedies discussed at the Ocean Grove convention are, with a single exception, futile.

The idea of omitting soloists is born of the gnawing consciousness that the organist cannot successfully compete with the vocal soloist for a wide public favor. The organist need not worry himself about that, however, for the modern symphony orchestra itself suffers from the same incapacity. Such is the nature of the public. To omit the soloists will, as the convention said, cause the organ recital to depend on itself for the audiences. The trouble with this remedy is that there would be less audience than ever.

The more careful preparation of programs and the taking of greater care in fitting programs to audiences, are details of artistic progress and not fundamental considerations. The same may be said of the shortening of programs.

But where the convention recommends the building of town halls and the installation of concert organs, it has come nearer the mark, although still some distance short of it. This is not, however, because of the vast advantage of expressional capacity which the concert organ has over the church organ through its ability to "swell" every note. Such town hall concert-organ recitals would be better attended—let all who are likely to be shocked read no farther—because of their separation from the church. With the present world-wide religious unrest and dissatisfaction with existing forms of religion, so boldly recognized and declared by Dr. Charles Eliot of Harvard, goes a decrease of interest in the church and everything connected with it. For decades the church has been drifting farther and farther from vital needs and interests of modern life, which is the reason why certain newly invented religions are making such great headway. The organ, so intimately involved in the fate of the church, must suffer with it until there shall be either a renaissance in religion and a renewed interest in the church or until the organ be linked with the living secular artistic affairs of the people.

Even in such an event there could not be an immediate redemption of the organ recital. For with the decadence of the church there has come through centuries a decadence of church music, so that anyone who is really alive musically considers the usual church music of to-day of no importance in, and as having no vital connection with, the world of musical art. Tragic as it is to say it, it must be said. He will be an extraordinary man who can think of any way in which the organ recital can be made appealing to the music-

hearing public of to-day. The decadence of religion, as practised, has taken the bottom out of it. The town hall idea points in the right direction and may be the beginning of a solution.

It is not likely that the concert organ will be so overwhelmingly dominating a factor in the orchestra as Mr. Hope-Jones prophesies. But his prognostication of the increasing importance of the modern organ in the symphony orchestra affords the basis of a very tenable hope for organ music, even if not for the organ recital, pending the renaissance of religion and the church.

### THE IDEA BEHIND THE SHOW

Now is the time, with the operatic deluge bearing swiftly down upon the country, to remember the relative place of composer and singer. If one fact is more clear than another, it is that the relation of reward to service, externally in this world, is not based upon a scale of grey matter. The greatest thinker may have the reward of a vast mental satisfaction, proportionate to the greatness of his thought; but that does not buy food, nor achieve for the thinker a marketable reputation. It is both trite and true that the thoughts of greatest intrinsic worth often bring the least material reward to their author. Such thoughts are likely to prove the most lasting of assets imaginable in the course of generations or centuries. But they are more apt to be a burden than a blessing, materially considered, to the man who conceives them.

Not the united force of all the greatest singers in the world will produce a single opera. When a person goes to the opera he sees everything imaginable, except the men and the power primarily giving him the opera—creating it for him. He sees the elaborate theater, the orchestra, the conductor, and above all, the singers in the blaze of the footlights. He does not see the author and the composer, who have labored to create the work, often through long periods of difficulty and want. He naturally talks and thinks about what he sees.

The opera singer at his worst, taking advantage of the brilliant publicity of his position, often uses it to the utmost extent for the advancement of his interests. On the strength of having been born with better vocal cords than others, he requires the homage due the monarch and the oracle, or the reverence due the thinker. At his best, the opera singer is satisfied only to be applauded for a perfect representative art—vocal and dramatic. But the average operatic spectator still does not trouble his mind to establish a just relative estimate of the place of singer and composer.

America stands, or aims to stand, for more just conditions in the world. Such conditions are never to be reached without effort. If America is to take a step forward in the world, and in the history of humanity, in the matter of giving public credit to the idea and the man behind it, and not only to the show, Americans must bestir themselves to take a more critical interest in the quality of the show, independent of the singers on the stage.

Americans should make a point of setting a premium on the Idea. This will elevate at once the status of the creator of the idea. Americans are intelligent enough not to let his invisibility at the show work to the detriment of his standing and his due reputation. When America ought to be ahead of Europe in this, it is, in point of fact, behind it. Europeans discuss the "piece" in every detail. Americans are barbarians in this respect; to them it is merely either "bum" or "bully." Americans must first become critics of the show—and then more and more the real critics of the show. Until they bestir themselves to know what are the ideas in the work they are listening to, they are not in a position to know whether the singers are representing those ideas well or badly. They will not only find this closer attention to the idea an engaging diversion, but they will get better shows.

### AN ORGY OF MODERNITY

Bostonians, in the program of novelties promised by the Boston Symphony Orchestra for the season, are offered a veritable saturnalia of modernity. Such a symphonic shake-up Boston will not have had for some time. It is the last year of Mr. Fiedler's contract, and he evidently intends to make it a memorable one. For the music lover who is following the course of modern music the program promised will be of intensest interest. For the concert-going public in general it would appear a solid meal of caviar. The novelties which are calculated to make an appeal through their immediate charm are few and far between. Mr. Fiedler's announcement, taken as a sympathetic revelation of his tastes, marks him above everything else a lover of gorgeous symphonic painting.

The Reger piece which is to be played is said to have already been warmly welcomed elsewhere. It is to be assumed that the warmth was of the fires of the intel-

lect—not of the heart. It is to be hoped that Boeche's "Epilogue to a Tragedy" is as beautiful as his "Taormina," which was played several years ago in Boston, but less long. The name Delius has been heard much of late, and Boston will appreciate the opportunity to make the acquaintance of this composer's work. Thus far no works by an American, except two by Mr. Loeffler, have been announced. What Boston lacks in the number of its symphony concerts this Winter, in comparison with New York, it promises to make up in intensity.

F. Wright Neumann says that America has the best opera in the world. Oscar Hammerstein says that Zerola is the greatest tenor in the world. The eagle is still healthy.

Puccini called the noise of the motor of Curtiss's aeroplane "the music of the future." This is the final and complete refutation of the original critics of Wagner.

Richard Wagner, who has been a member of the St. Paul Symphony Orchestra since its beginning, has left it to join the new Cincinnati Orchestra.—*St. Paul Dispatch*.

Mr. Rothwell must have shown a preference for that other Richard who has been coming to the front lately. Hm-m—what's his last name?

### PERSONALITIES



Mme. Blanche Arral and Her Siamese Cat

Mme. Blanche Arral, the French coloratura soprano, who will be heard here next month, is an enthusiastic animal fancier, and has had all kinds of rare and strange pets. The Sydney Zoo has a fine pair of black Borneo baboons and an orang-outang which she presented to the institution, and the Zoo in Anvers has been the recipient of many presentations from her during her recent tour to the antipodes. The photograph shows the famous Siamese Temple Cat, presented to her by the King of Siam, which has voyaged with her around the world. This blue-eyed beauty is of historic interest, and is valued at \$5,000.

**Yaw**—Ellen Beach Yaw, the coloratura soprano, on her recent Western trip was greatly interested in the Indian dances which took place in Arizona. A traveler who returned to New York last week reports having seen the prima donna as an admiring spectator at the Hopi House in the Grand Canyon, where she busied herself throwing pennies to the Indians.

**Busoni**—It is said of Ferruccio Busoni, the Italian pianist, who is coming to America this season, that he never applauds when he attends a symphony concert. Instead, when he wishes to show his approval, he rises from his seat and shouts "Bravo!"

**Battain**—One of the surprises of the early opera season in New York has been the singing of Eugenio Battaini, the Academy of Music tenor, who has been "filling in" the gap made by Zerola's sudden departure. He has been on the operatic stage only eight years, having made his debut at the Teatro Regio in Florence. He has recently come from a season at the Colon Theater in Buenos Aires.

**Saltzman-Stevens**—Minnie Saltzman-Stevens, the American prima donna, who made a hit at Covent Garden last season, only a few years ago was earning her living as a stenographer in Chicago.

**Fay**—Maud Fay, the American girl who has been singing in opera successfully in Munich, is in this country on a visit. She will remain in San Francisco until the season begins in Germany.

**Zerola**—Nicola Zerola, the tenor, who has been the bone of contention between the Italian and Manhattan Opera companies, has only been singing for seven years. By profession he is an architect. He is a Neapolitan, and it was his singing at social affairs that led to his adopting the professional career.



## WOMEN COMPOSERS OF AMERICA—18

Eulalie Andreas, Whose Songs of Italian, Indian and Spanish Life Appeal to the Masses

By Stella Reid Crothers

[EDITOR'S NOTE.—Miss Crothers, who has devoted several years to gathering material for this series of articles, takes the most liberal and democratic view, and the discussions will, therefore, not be in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent, and an incentive to those whose ability is being recognized, to achieve yet greater success.]

There is a modest young woman out in Davenport, Ia., of one of whose compositions Jerome K. Jerome, the famous writer, said, "I would rather have written that sweet, wholesome song for the pure enjoyment of the masses than to have composed a symphony for the cultured musician."

But even so great a compliment from so learned a man has not served to overcome the charming reticence which Eulalie Andreas shows regarding her achievement in the world of music, yet to have a song sung the world over, even though it be of the really "popular" type, as "Good-a bye, Marie" unfeignedly is, reflects no small credit to the composer who can so combine sentiment and melody that the song makes "a hit."

Formerly well known in exclusive social circles in Chicago, this dainty, slender blonde since the death of her father, which brought financial reverses, has been living very quietly in her mother's home town in Iowa, where mother and daughter carry on a thriving music publishing business.

Though her past efforts were along the line of high-class songs, gay and pathetic, sentimental and sacred, yet having been urged to write a song for the stage which proved so great a success, she has since given part of her time to that form of composition. Miss Andreas seems to have an intuitive ability to write folksongs, and in addition to the Italian's good-bye has composed Indian, negro, Spanish and American, as well as the jolly little Dutch song, "Rosa Schneider." Quite recently she has collaborated with the famous traveler, Burton Holmes, in a song, "Arakana, a Japanese Memory."



EULALIE ANDREAS

Finding it more profitable to control her "prints" than depend on royalties, Miss Andreas and her mother embarked in the publishing business, and, though they have no "shop," having the printing contracted for, they conduct the business to the smallest detail in a very systematic as well as successful manner. Their publications are not confined solely to Miss Andreas's compositions, but the work of other American composers is brought out on a commission basis.

That Miss Andreas is a broad-minded young woman, interested in civic affairs, is evidenced by the clever verses she has written for the good roads cause, and which have been sent out far and wide by a prominent Western insurance company. They describe the King drag, a simple contrivance that any farmer or land owner can easily put into practice for the improvement of all country roads.

Miss Andreas's compositions give promise of splendid attainment in her chosen profession, as her versatility has already been well demonstrated.

## A BANNER YEAR FOR SYMPHONY SOCIETIES

### Orchestral Music to Suffer No Falling Off—National and Local Plans Perfected

A glance at the constellations in the musical firmament go to indicate a great year for the symphony. Although heralded as the year of the opera, the big instrumental organizations are planning also crusades that will be veritable tidal waves of harmony. This symphonic deluge will appertain not only to New York but to the country at large, for with each year the musical bodies have extended further and further their territories of visitation.

Of interest to the nation will be the plans of such organizations as Beecham's Orchestra, the English organization which will make its American debut in a few months; the anniversary tour of Damrosch's New York Symphony, which with a body augmented from sixty to one hundred men (because of this being its leader's twenty-fifth year as a director), which will cover a larger territory than ever before; the Russian Symphony under Modest Altschuler, which, playing one hundred and

eighty concerts last season, will eclipse that record this season; the short trips of the New York Philharmonic; the increased number of concerts to be given in New York City and elsewhere by the Boston Symphony Orchestra, and the added activity of the opera orchestras, whose companies are extending tentacles over new fields of operation.

There are still many more that might be enumerated, including the Pittsburgh Orchestra, the Theodore Thomas Orchestra, the Minneapolis Orchestra, the Cincinnati Orchestra, and infinitum.

A detailed survey of the local situation shows that the new Philharmonic alone plans to give thirty-seven concerts, while approaching them in point of numbers is the twenty-nine booked by the New York Symphony. Colonel Higginson's Boston organization will add fifteen and the Russian, People's and Volpe's orchestras will play fifteen between them.

The Boston Symphony Orchestra announces its usual series of ten concerts in Carnegie Hall. As announced last Spring, Max Fielder has another year at the head of the orchestra.

While the New York Symphony Society also has five engagements in Brooklyn, the society's plans for expansion, as announced by Walter Damrosch, its conductor, include eight Tuesday evening concerts at Carnegie Hall, between November 16, 1909,

and March 15, 1910, and sixteen Sunday afternoon concerts at the New Theater from November 7 to March 20. The directors have said that the New Theater will prove attractive for the Sunday afternoon concerts.

This season will mark the twenty-fifth anniversary of Walter Damrosch's debut as an orchestra conductor. His present orchestra has been for two years on the so-called permanent basis by which members are engaged at yearly salaries and meet almost daily for rehearsal. The Damrosch Orchestra will travel two weeks in January next as far West as Missouri, and in April and May to the Pacific Coast.

After two generations, the most sweeping changes have been made in a formerly co-operative and self-perpetuating group of veterans, the New York Philharmonic Society. The new régime has arranged this extraordinary list of dates at Carnegie Hall: Regular series, eight Thursday evenings, eight Friday afternoons, a historical cycle on six Wednesday evenings, a Beethoven cycle on five Friday afternoons, one extra Christmas concert and four special Sunday afternoons. Five more concerts in town are at the Brooklyn Academy of Music on Friday evenings. The first out-of-town trips will be to the Philadelphia Academy of Music on Monday evening, November 22, December 30, January 17, one in February and one on March 14. The old policy of having soloists at all concerts will not be observed at the popular Sunday afternoons, when Conductor Gustav Mahler will try to vary the programs. Tilly Koenen, Theodore Spiering and Ferruccio Busoni are artists announced in the regular series. Mr. Spiering, formerly a violinist of Chicago, received the offer of the place as concertmaster of the Philharmonic while living abroad in Berlin.

Though the Russian Symphony Orchestra's plans comprise a lion's share of occasional engagements, the busiest Winter of Russian propaganda since its inception by Conductor Modest Altschuler is in prospect for the seventh season outside of New York. In the last year the Russian society gave 180 performances in eighty-four different cities. As is their custom, these players will open their season with Tchaikovsky's sixth or "Pathetic" symphony, and will present an array of soloists and music of the Russia of to-day. The soloists will be Sergius Rachmaninoff, Mischa Elman, Yolanda Méro, Mrs. Mariska Aldrich and others. Both male and mixed choruses will assist, and Tchaikovsky's opera, "Eugene Onegin," will also be done in concert form with Russian singers from the New York or Boston Opera Houses. In addition to short tours in New England, a trip to Baltimore, Washington and the coast cities of the South is planned from October 25 to November 10, a three weeks' tour in Canada and the near West later, and about March 1 a twelve weeks' tour to the Pacific, returning through the South.

While the People's Symphony Society has yet to tell its plans uptown at Carnegie Hall, there has been a great growth of this enterprise of Franz X. Arens on the more modest lines represented at Cooper Union. It is among the ambitious plans of the People's Symphony Auxiliary Club to hear the Boston Symphony Orchestra. First, the club will study Beethoven's Ninth Symphony in a course of five evenings, one devoted to each movement and the last to the composition as a whole.

Last and briefly, for its plans are not as yet fully matured, the Volpe Symphony Orchestra has announced at Carnegie Hall a series of three subscription concerts for the season 1909-1910, the sixth of the society's activity here. The players, who meet under the leadership of Arnold Volpe, were a band of young amateurs originally, and are now, in part, at least, grown up to be professional musicians.

Edouard Risler, the noted French pianist, has left the Paris Conservatoire.

## OFFERS ASSISTANCE FOR MUSIC STUDENTS

### Minnesota Federation of Women's Clubs Establishes Scholarship Fund at Convention

ST. PAUL, MINN., Sept. 27.—The Minnesota State Federation of Women's Clubs, which met in annual convention at Lake City this week, gave one session to the interests of music. There is a large membership of musical clubs in the Federation, which has this year influenced the executive officers to give to the consideration of music a time which may indicate their appreciation of the support offered by the large musical clubs, also the interest of the Federation in one of its most vital activities and its indorsement of well-directed effort of the musical clubs.

Following the report of the chairman of the music committee, Caroline V. Smith, of Winona, the topic, "Community Music," was discussed in its different phases. Mrs. C. G. Higbee, president of the Federation, introduced the subject by speaking of "The Federation of Women's Clubs and Music." "The Music Club and Community Music," by Elsie M. Shawe, superintendent of music in public schools of St. Paul, was next discussed, and Mrs. W. O. Feyberger, of Minneapolis, followed, speaking of "The Attitude of Musical People." Mrs. Carl Ruggles, of Winona, spoke of "The Music of the Church as Related to Community Music," and Mrs. R. R. Doss, of St. Paul, had for her topic "The Music of the Home in Its Relation to Community Music."

In addition to this session devoted to discussion, music was furnished by representatives from the different federated clubs. Groups of songs were sung by Mrs. Eleanor Nesbitt Poehler, of Minneapolis; Mrs. W. M. Thurston, of the St. Paul Schubert Club, and Aurelia Wharry, and other numbers were given by Mr. and Mrs. E. A. Smith, Anna Stevenson, Mrs. C. A. Koch, Mrs. James Scott, of Lake City, and Mrs. R. D. Underwood.

The report of Mrs. H. N. McKusick, of Stillwater, chairman of the scholarship fund committee, revealed a new feature of the Federation work which will doubtless lead to real practical value to music students who need financial help. A fund of \$1,200, known as the "Lydia Phillips Williams Loan Fund," has been created in memory of a former president of the Federation. This fund is to be divided into sums of \$300, to be placed in the hands of those applicants properly indorsed by the clubs to which they belong and elected by the committee.

F. L. C. B.

### Bank President Weds Organist

HONESDALE, PA., Sept. 27.—Henry Z. Russell, president of the Honesdale National Bank and late treasurer and senior warden of Grace Episcopal Church, was married Wednesday to Mrs. Jessie Dolmetsch, organist of the church, which was a memorial to his father, Z. H. Russell, by the Rev. Henry C. Swentzel. Mr. and Mrs. Russell sailed this afternoon on the Hamburg-American line for Europe on their honeymoon.

### Calzin's Tour Booking Rapidly

More than usual interest is being manifested in the forthcoming tour of Alfred Calzin, the brilliant pianist. His manager, J. E. Francke, has arranged for his appearance in many of the most important cities, and expresses himself as highly pleased with the widespread interest which is shown in this artist. The tour opens in New York, after which he plays with the Chicago Orchestra, November 28.

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## SAVAGE CREDITS WOMEN'S ORGANIZATIONS

"To the wise and energetic efforts of the women's organizations of this country should be attributed the lion's share of the credit for our rapid advancement musically," says Henry W. Savage in the New York Tribune. "Clubs and societies such as those in St. Paul, Dallas, Minneapolis and many other distant cities have worked to such excellent purpose that to-day one finds as genuine and complete an appreciation of the higher forms of music three thousand miles from the Atlantic seaboard as in New York or Boston.

"The familiar reproach that we are a hopelessly material people no longer has the shadow of truth, and it is particularly in music that we have, as a nation, gained. Until a few years ago there was at least some excuse for the belief that in America grand opera is genuinely liked by only a few and comprehended by less; that symphonies are understood by mere isolated groups—also that New York and Boston

are the sole centers for even so slight an appreciation.

"Now, however, Philadelphia, Pittsburg, Chicago, Cincinnati, Minneapolis, New Orleans, San Francisco and a dozen other cities support generously symphony orchestras, grand opera and festivals or some other of the higher forms of music, while there is not a town of consequence that will not respond readily to any worthy musical enterprise.

"A country-wide campaign of education and cultivation has been carried on with admirable effect, with the women as the ablest and the most untiring teachers and leaders. My experience with the English Opera Company, interpreting Wagner's heaviest works; with the special organizations sent forth to interpret 'Parsifal' and 'Madama Butterfly,' proved that there is far more genuine love of music than mere fad following. Perhaps the most encouraging feature of all was that return engagements were often the best attended, and that it was the operas rather than the names of the singers that won the public's attention."

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BOSTON, Sept. 27.—Mme. Gardner-Bartlett, the soprano soloist and teacher, has returned from New York, having been the guest of Mme. Nordica-Young at the Young Summer home at Deal Beach, N. J. The Bartlett studios have been opened here and will be in charge during the season of Winburn B. Adams, one of Mme. Bartlett's able assistants.

While in New York Mme. Bartlett completed arrangements for a New York studio, which will be in charge of Alfred Hunter Clark, while Mme. Bartlett is filling her London engagements during the coming season. The New York studio is at No. 257 West Twenty-sixth street, and will be opened October 1. Mme. Bartlett has a class of pupils waiting for her in London, and in connection with her public appearances there will do considerable teaching. She will then return to this country for a short stay, and expects to visit Paris during her Spring European tour.

The Springfield studios of Mme. Bartlett will be opened September 28, at Recital Hall, No. 351 Main street. This is one of the best halls in the city from an acoustic standpoint, and Mme. Bartlett has leased the place for a year.

The extensive branching out of Mme. Bartlett's work is in itself a strong endorsement, and is a fitting culmination to a series of years of conscientious work. She will sing with many important organizations in this country this season.

D. L. L.

## Mme. Lehmann's "The Daisy Chain"

In view of Mme. Lilli Lehmann's coming visit to the United States it is interesting to know that her song recital, "The Daisy Chain," was first written for the amusement of her own children, and it was only through the persuasion of her mother that she offered it for publication. "The Daisy Chain" has proved immensely popular in England, and many of the songs, particularly those of Robert Louis Stevenson, are well known in America. This recital will be one of the features of Mme. Lehmann's American tour.

## George Raymond Eckert's Work in Indianapolis

MUSICAL AMERICA has received a hand-somely printed booklet from George Raymond Eckert, the well-known Indianapolis teacher of pianoforte, describing his work. Illustrations of the various studios and the auditorium used by Mr. Eckert's pupils form an interesting part of the pamphlet. Mr. Eckert is favorably known in Indiana as a musician of broad experience, and has had unusual success as a teacher.

## Metropolitan's 17-Year-Old Soprano

PARIS, Sept. 26.—The Metropolitan Opera Company has engaged Elvira de Hidalgo, a soprano of the Cairo, Naples and Monte Carlo Opera. Mlle. de Hidalgo is only seventeen years old.

ERNEST HUTCHESON'S  
"ELEKTRA" LECTURES.

Eminent Pianist's Tour Arouses Much  
Interest in Music Circles

Apart from the numerous recitals and orchestra engagements, appearing with the Boston and Philadelphia Symphony Orchestras, Ernest Hutcheson, the pianist, will give a number of lecture-recitals on "Elektra," the interesting and novel opera of Richard Strauss. Mr. Hutcheson is particularly well fitted for these lectures, having a well modulated voice, a lucid manner of expressing his thoughts and a pianistic ability which makes his illustrations doubly attractive. From present prospects Mr. Hutcheson will completely overshadow the success he attained last season in the Wagnerian lectures. Mr. Hutcheson ranks foremost of American pianists, and his playing adds greatly to the interest of his lectures.

Numerous requests for these lectures are being made daily to his manager, Frederick R. Huber, of Baltimore, Md., with the extra bookings for the Chopin recitals in commemoration of the birth of this eminent composer, Mr. Hutcheson will find himself a busy man.

## Franklin Whyte's Boston Studio Re-opened

BOSTON, Sept. 27.—Franklin L. Whyte, the vocal teacher, has reopened his studios at No. 384 Boylston street, and has a large class of pupils for the coming season. Mr. Whyte met with a painful accident in London during the early part of his Summer European trip and was obliged to make many changes in his plans for the Summer season. While leaving the opera at Covent Garden he was struck by an automobile and received such injuries that he was obliged to spend several weeks in the hospital. He is entirely recovered now and is in good health and fine spirits for the coming season.

D. L. L.

## Pepito Arriola in Splendid Condition

A letter from Alberto Jonas, teacher of Pepito Arriola, received by R. E. Johnston, says that the little Spanish pianist is in excellent physical condition. He has been spending the Summer with Mr. Jonas at Arendsee, on the Baltic Sea, where he has been spending his time bicycling, rowing, etc. Some time each day has been spent on Pepito's American programs, and he is looking forward to his tour with the greatest possible interest. He opens his American season at Carnegie Hall Friday afternoon, November 12, and on the 28th will be heard with Bron, the violinist, at the Metropolitan Opera House. As already announced, he goes to the Coast in February to fill some of Rosenthal's dates. His tour is being booked by R. E. Johnston.

## Praises Mme. Trotin's Work

Charles Norman Granville is an enthusiastic admirer of Mme. Trotin's method of teaching sight singing. He writes to her: "You have demonstrated your ability as a teacher of pre-eminence, and I am glad to know where to send my students for the musical foundation so necessary to an artist."

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Address communications to Secretary, MISS EVELYN STREET, MEDFIELD, MASS.



## WÜLLNER AND HIS ECCENTRICITIES

### Lieder Singer Roams About His Italian Estate in Odd Costumes

Dr. Ludwig Wüllner, the celebrated *lieder* singer, is said to be a man of many eccentricities. Sombre, almost depressingly so in his garb, when living in public, he indulges, when visiting the watering places of the German ocean, in extravagantly shabby clothing. But most fantastic is his garb when he struts about his famous "Hilligenlei" estate in the neighborhood of Monte Ziretto, Sicily. Here in the mountain fastness are beautiful creeks and hidden spots, where he recites, sings, and rehearses without any one interfering with him or listening to him. He has been seen by visiting friends walking about dressed like a Roman Senator. At other times he has worn Arabian costumes he brought with him when five years ago he spent a Winter in the north of Africa, and when Richard Strauss visited him last year he snapshotted the famous interpreter of his songs clad as a wandering Arab of the Abyssinian type. The photograph is reproduced herewith.

Dr. Wüllner and C. v. Bos are expected to sail by the *Deutschland* early this month, and will arrive in New York in time for their recital to be given in Carnegie Hall in the afternoon of October 16. The program is a very interesting one, inasmuch as it brings many novelties, and particularly as for the first time in his career the great song interpreter will render two of the songs, which were perhaps the greatest favorites last season, in English language. These will be the two great Strauss songs, "The Stonecutter" and "Cäcilie."



Dr. Wüllner, in the Costume of a Wandering Arab, Photographed by Richard Strauss, the Composer

### NORELLI AROUSES PORTLAND

#### Grand Opera and Recitals Make Busy Two Weeks for Oregon City

PORTLAND, ORE., Sept. 18.—The past two weeks have been busy ones, musically, for Portland. The season of grand opera was most acceptable, and Mme. Jeanne Norelli scored a triumph in "Lucia," "Rigoletto" and "Traviata." At her first appearance she was deluged with flowers. One handsome floral gift was from the Swedish singing society, and as it was handed over the footlights the audience was completely carried away with enthusiasm. Mme. Norelli received over a dozen curtain calls and had to repeat many of her numbers. Diamond Donner, also a Portland girl, scored a success as *Nedda* in "Il Pagliacci."

The concert given on September 15 for Elizabeth Harwas was an event of much interest. Miss Harwas's popularity was proved by the large and enthusiastic audience present. She has a voice of much dramatic power of sympathetic quality. She was showered with applause and flowers.

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The leader of the 'cellos will again be Heinrich Warnke, with Mr. Ferir at the head of the violas, Mr. Barleben at the head of the second violin section and Mr. Keller at the head of the double basses.

Messrs. Longy, Grisez, Andre Maquarre and Sadony are the leaders in the woodwind section.

### SAMAROFF'S PIANO NOVELTY

#### She Will Introduce Widor's Fantasia at Orchestral Concerts Here

New and unknown works for piano and orchestra are so rare and uncommon that more than ordinary interest is exhibited by musicians when any of the leading pianists announce a novelty. Mme. Olga Samaroff, who begins an extensive tour of this country the middle of next month, is going to bring out in Boston a work quite unknown in this country. It is a Fantasia for Piano and Orchestra by Charles-Marie Widor, best known to the world as an organist and a composer of organ music. Mme. Samaroff is an old pupil of Widor's, having studied the Beethoven sonatas with him while she was a student in the Paris Conservatoire under Delaborde. Her admiration for him is very great, and last Spring she was able through her influence in London to arrange a concert of his compositions, in which he conducted the orchestra.

For this concert she learned this work, and it was then played for the first time in England, and had a very great success. So confident is she that the work will become popular when better known, she has decided to play it at several of her orchestral engagements this Winter.

### ANXIOUS TO HEAR MISS LERNER

#### Minneapolis Orchestra Changes Schedule at Worcester This Week

One of the orchestral engagements that Tina Lerner will fill this season is with the Minneapolis Symphony Orchestra on November 28. The young Russian pianist was originally booked for a December date, but so anxious were the symphony's directors to have her for an appearance for the early date that they were willing to make a substantial pecuniary concession to effect the change.

At Worcester, where Miss Lerner inaugurates her second American season October 1, the pianist will play the Grieg Concerto. Miss Lerner has a large following in Worcester, her appearance there last season with the Boston Symphony Orchestra having made her many friends.

## WILLIAM KITTREDGE IN NEW YORK FOR SEASON

### Vocal Teacher's Studio Reopens in Carnegie Hall—His Recital in New Hampshire

William Kittredge, the tenor, has been spending the Summer at Little Boar's Head, New Hampshire, where he recently gave a very successful recital at the Farragut Ca-



WILLIAM KITTREDGE

sino, with Charles Fonteyn Manney. Mr. Kittredge will open his Carnegie Hall studio on Monday.

Before his work in Boston Mr. Kittredge spent a number of years in Paris and in Italy, and as a teacher has the highest recommendation of Vincenzo Lombardi, of Florence, in whose school he had exceptionally thorough training.

Paderewski's Piano Concerto, which had been heard only once before, when played by the composer, was revived at one of the recent Promenade Concerts in Queen's Hall, London, but failed to make a deep impression.



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# OPERA AGENTS AN EVIL, SAYS ZEROLA

New Manhattan Tenor Tells Why He Has Never Been Heard of Before—Wanted to Win Out on His Merits

The sudden rise to fame of Nicola Zerola, tenor premiere of the Manhattan Opera Company, brings to light the power of the agent system of Europe. The question arises as to why the musical world had never before heard of a singer of such caliber. The answer is that he never sang under an agent save at his first appearance in Trieste, seven years ago.

The tenor was discussing this agent evil in the Press Room of the Manhattan Opera House a few days ago. "I determined," said Zerola, his Italian being translated by the linguistic Mr. Guard, "that if I couldn't win my way by force of merit I wouldn't win it at all."

"You will understand that in Europe if a singer is not enlisted under the standard of some agent he is struggling under a great handicap. Of course, we hear much about the warfare among the various agencies established in Milan and other parts of Europe, but there is no doubt that they are in league with each other when it comes to protecting their general interests."

"Consequently, when I made it known that no agent would be employed by me to secure engagements they would naturally

band together to crowd me out of the operatic world entirely if they could, and certainly do all in their power to keep me in oblivion."

"For instance, when some impresario, looking for talent, would say, 'How about this tenor, Zerola?' or mention any one else whose name was not on the agent's roll of honor, the agent would reply, 'Oh, he doesn't amount to anything. His voice is very bad. He has no reputation at all. The people never heard of him. Here is the man you want,' and then would be promoted the interests of some one under their supervision."

"These agents veritably put a man in a state of slavery or peonage for the length of his artistic career. Take the case of Zenatello, who is bound by the order of a court to pay an agent two per cent. of his earnings as long as he sings professionally. 'By the nature of the contracts a man is simply powerless, save to pay big tithes to the master. Of course, working under them has its advantages. You are sure of publicity, for they send your pictures and carloads of data about you broadcast. However, it is the principle of the thing that I didn't like. I wanted to show everybody that I was not an agent-made man.'



NICOLA ZEROLA  
Manhattan Opera House Tenor

# HELEN WALDO BEGINS SEASON

Contralto Sings Varied Programs in and Near New York

Helen Waldo, the contralto, who sang last May at the graduation exercises of the Young Women's Christian Association Training School, No. 3 Gramercy Park, an institution under the patronage of Miss Helen Gould, has been engaged to sing at the opening exercises.

Early in September Miss Waldo gave a recital at the Battershall Inn, Sea Cliff, L. I., on which occasion the many guests of the hotel and the Summer residents attended. Her program contained: "Ballad of Trees and the Master," Chadwick; "Johnnie," Villiers-Stanford; "Blood-red Ring," Coleridge-Taylor; "Flower Rain," Schneider; "How's My Boy?" Homer; five Scotch songs; "L'esclave," Lalo; Gretel, Pfitzner; "La Belle du Roi," Holmes; "Der Erlkönig," Schubert; four Shakespearean lyrics, and three children's songs. She was heartily applauded and achieved a great success. Miss Wenk accompanied.

On September 30 Miss Waldo sings a program of Scotch songs for the Caledonian Club of New York.

# Duncan-Damrosch Fall Tour

The Duncan-Damrosch October and November tour, which is now practically closed, will open at Toronto on October 12. From there they go to Detroit on the 14th, Grand Rapids, 15th; Milwaukee, 16th; St. Paul, 18th; Minneapolis, 19th; Madison, 20th; Chicago, 21st and 24th; St. Louis, 25th and 26th; Cincinnati, 28th; Columbus, 29th; Philadelphia, November 1; Boston, 4th; Brooklyn, 6th; Metropolitan Opera House, New York, 9th and 16th; Boston, 17th; Washington, 23d; Baltimore, 24th; Philadelphia, 25th.

The December tour, which is now booking, opens in New England and includes two more appearances in Boston.

# Flora Wilson's Concert Tour

PARIS, Sept. 24.—Flora Wilson, daughter of the United States Secretary of Agriculture, and who has been a student under Jean de Reszke, announces that she will make a concert tour of America during the ensuing season. She is a soprano.

# MME. OLITZKA FOR MONTREAL

Contralto Who Has Had Great European and American Successes to Tour

CHICAGO, Sept. 27.—Mme. Rosa Olitzka, the great operatic contralto, who has sung with success at the Metropolitan, at San Carlo, Naples, at Covent Garden, London, Eng., and at the St. Petersburg opera, has been engaged as one of the principal artists for the opening concert of the new Windsor Music Hall, Montreal, Canada, on October 14. The other artists will be Ovide Musin, the violinist, and Giuseppe Campanari, tenor, of the Metropolitan Opera company.

Besides her success as an operatic singer, Mme. Olitzka has been engaged for many of the great concert and oratorio performances both in this country and abroad. Her success in Europe has been phenomenal, as was testified to by the ovation given her at her recent appearance in Ocean Grove, at the Summer festivals, and her forthcoming tour of this country will doubtless add more triumphs to her already long list.

# Jessie Davis in Boston Again

Boston, Sept. 27.—Jessie Davis, the pianist, has returned from the Green Mountains, where she has been spending the past month, and will begin teaching October 5 in her new studios at No. 407 Pierce Building. Her first engagement this season will be at Wayland, Mass., October 13. Miss Davis has had a delightful Summer, and has played a number of times at public and private musicales, including the Knoxville, Tenn., Festival of Music and several affairs at the exclusive resorts along the North Shore. During the past month she has been dividing her time between practice on new repertoire for the Winter concerts and long drives through the beautiful Green Mountain towns of Vermont. D. L. L.

# Mr. and Mrs. Mannes's Recitals

Mr. and Mrs. David Mannes announce a third series of sonata recitals to be given on Sunday evenings in November, December and January at David Belasco's Stuyvesant Theatre.

M. A. P. is responsible for the statement regarding Mrs. Patrick Campbell, the actress, that "as a musician she is even more admired than as an actress."



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## ST. PAUL'S ACCOMPANISTS

## Group of Pianists Who Are Specializing in This Musical Work

ST. PAUL, Sept. 27.—In the absence of Mrs. Katherine Hoffmann, who has entered upon her third season as accompanist for Mme. Schumann-Heink, there have arisen in St. Paul a group of accompanists who are embracing the opportunity to prove their ability along this line of work, requiring separate and distinct gift and training.

Among others, four young women have distinguished themselves by their quality of work and a growing usefulness in their field. Mrs. Edith McMillan Robinson has been particularly successful in her work with Jessica De Wolf, Christine Miller and other visiting artists. Lima O'Brien is exceedingly busy in meeting the many demands upon her time. As accompanist and as pianist in string and piano ensemble work her services are eagerly sought. Mrs. Hermann Abels has proven herself an exceptionally good accompanist. Her work, while not obtrusive, is a noticeable feature in the appearance of the singer who is fortunate enough to secure her support. Ina Grange is a young woman who has rapidly come to the front as accompanist, and as such is doing an excellent business in studio and private work and on the recital program. F. L. C. B.

## JAN BLOCKX'S NEW OPERA

## Flemish Composer Hopes to See It Produced Here in 1910

ANTWERP, Sept. 23.—Jan Blockx, the Belgian composer, announces that he is composing an opera for production in New York in 1910. The subject will remain a secret until the work is completed.

Blockx is the composer of the opera, "Princesse d'Auberge" ("The Princess of the Tavern"), produced last season at the Manhattan Opera House. It was a success, largely because of its interesting score, distinctly Flemish in character, and for the spectacular setting to which it lends itself.

The work was written eight years ago, and its success in Europe was so limited that it tended to discourage its author from further operatic work. When it appeared in New York, however, and was received

## THE MISSES SASSARD AT HOME OF AMERICAN COMPOSER



The accompanying snapshot shows, reading from the left, the Misses Eugene and Virginia Sassard, the Texas girls who have won an enviable reputation on the concert stage; Bertram Shapleigh, the American composer, and his wife. The pet monkey, Jocco, also occupies a prominent position in the illustration. Mr. Shapleigh has been identified with London's musical life for many years, and has a picturesque home at Kent in England.

with such favorable comment, Blockx decided to try again.

He stated at the same time that he was deeply grateful for the American success of "Princesse d'Auberge," and hoped that Hammerstein would be able to produce his new opera when it was completed.

Blockx is the director of the Royal Conservatory of Music at Antwerp, and is the greatest living authority on Flemish music and folksong.

## Florence Wickham to Sail Soon

Word received from Europe this week announced that Florence Wickham, of the Metropolitan Opera Company, would sail for New York within a few days.

Her father was the late Judge George Wickham, of the Supreme Court of the State of Pennsylvania, and Mrs. Wickham, Sr., is an own cousin to William Dean Howells. Paul Kester, the playwright, is Florence Wickham's first cousin and was her playmate at one time when both were fond of those things of which mud pies and the like form a conspicuous part.

For years the Wickhams were next-door neighbors to the late Senator Matthew Quay, at Beaver Falls, Pa., and the boss of the Keystone State's political destinies was fond, during his moments of relaxation, of listening to the voice of his pretty little neighbor, whom he declared some day would be a great singer. Miss Wickham has alternated at Covent Garden with Mme. Kirkby-Lunn in the first rôles falling to the lot of the contralto.

## "Rose of Algeria" Blooms Again

"The Rose of Algeria," the "comic" opera by Victor Herbert and Glen MacDonough, which was heard last season under the name of "Algeria," began a short run at the Herald Square Theater last week. The book has been given much needed improvement,

and now it is alleged that humor is more prevalent in its lines than oases within its deserts. The cast is competent.

## Gustav L. Becker Resumes Instruction

Gustav L. Becker, the New York pianist and teacher, has returned from his vacation, "filled with new ideas and high ambitions," to use his own words, and has resumed teaching at Steinway Hall. He has also a new studio at No. 5 West Thirty-eighth street, and will devote some of his time to superintending the Hasbrouk School of Music in Jersey City.

## Nathan Fryer Head of Music School

Nathan Fryer, the pianist, has entered upon his duties as head of the Peabody School of Music, Camden, N. J. Mr. Fryer was recommended for his position by no less a personage than his famous teacher, Leschetizky, and Dr. Frank Damrosch, who has also retained Mr. Fryer's services for a few hours a week for the Institute of Musical Art in New York.

## Read by All Pupils in Brooklyn Conservatory

BROOKLYN, N. Y., Sept. 18, 1909. To the Editor of MUSICAL AMERICA:

Enclosed please find check for another year's subscription. This paper is read by all the pupils of the conservatory.

Wishing you continued success, I remain, Very truly yours,

BROOKLYN CONSERVATORY OF MUSIC,  
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## IS RE-WRITING "MANRU"

## Paderewski Changing First Act for Opéra Comique Performance

A letter from Riond-Bosson, the charming châlet of Paderewski on Lake Geneva, near Morges, brings the news that the great pianist is hard at work revising the first part of his opera "Manru." "Manru," it will be remembered, was produced for the first time in Dresden several years ago, and afterwards had a series of most successful performances in the Metropolitan Opera House, and has since then been in the répertoires of several of the operas in Europe. Last Summer M. Carré, the manager of the Opéra Comique, wrote to Mr. Paderewski telling him that he wanted to do "Manru" at that institution this Winter, and suggested a number of changes in the first act, to which Mr. Paderewski agreed.

Mr. Paderewski has also completed the preliminary sketches of his new opera, which is on the theme of "Sakuntala." The book for this is the work of the late Catulle Mendès.

## STUDENTS' RECITALS BEGIN

## Kansas City Pupils' Season Starts Early—Pianist Returns from Europe

KANSAS CITY, Mo., Sept. 27.—One of the first recitals of the season was given by Gertrude Shackelford, pianist, a talented pupil of Josephine Rea-Ammons. Her program was an ambitious one, and was well rendered, among her numbers being the prelude and fugue in C Minor from Bach's "Well Tempered Clavichord," the first movement of Mozart's tenth sonata and Schumann's andante and variations for two pianos, in which she was assisted by Lela Hall.

Ella Schutte, soprano, was the soloist at the regular Sunday evening organ recital given by Hans Feil in the Independence Avenue Christian Church.

Rudolph King, the pianist and accompanist, has returned from Europe. While in England he played accompaniments for Plunkett Greene, the Irish basso.

The pupils of Gertrude Concannon have organized a club for the study of the history of music, with Emma Winstanley as president and Margaret Leavitt, secretary and treasurer. Miss Concannon will act as director. M. R. W.

## MAUD

Symphony Orchestras Already Booked: The New York Philharmonic (two engagements) in New York and Brooklyn; the Theodore Thomas, in Chicago; the Minneapolis, in Minneapolis; the St. Louis, in St. Louis; Pittsburgh. (Others negotiating.)

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## METROPOLITAN OPERA'S PHILADELPHIA PLANS

### Pohlig's Orchestra Also Makes Announcements—Musical Season Has Vigorous Beginning

PHILADELPHIA, Sept. 28.—The Metropolitan Opera Company in its prospectus of operas for the season at the Academy of Music here announces plans almost identical with its New York schedule. There will be twenty-five performances in all, one more than last year, five of which will be matinées. With the exception of some of the boxes in the rear of the balcony, all have been taken. A public sale of season tickets will be held from October 18 to 26, inclusive. The sale of single tickets will open November 1.

In the prospectus reference is made to the recent improvements at the Academy of Music. The committee on subscriptions is given, and includes a number of the most prominent society women of the city. The advisory board is composed of a group of well-known financial men who have lent their best efforts to the encouragement of grand opera and other high-class musical events. The season will open on Tuesday evening, November 9, and end on the same evening, March 8. On Tuesdays and Thursdays only will the performances be given, the Philadelphia Orchestra schedule including Friday afternoons and Saturday evenings, and other musical events and independent attractions having engaged the auditorium for other occasions.

With the return from Europe this week of Carl Pohlig, conductor of the Philadelphia Orchestra, announcement of the program for the opening of its season, October 15, is expected. Preparations for the performance will begin at once. Mr. Pohlig is likely to call a meeting of his musicians before the end of the week and arrange for the rehearsals, which will take place this year in a special room provided for the purpose at the auditorium. The management of the orchestra announces that the subscriptions have reached \$60,000. Financial support is also pledged by Washington, Baltimore, Wilmington and other cities where the organization will appear. There will be the usual five concerts in Washington, the same number in Baltimore, four in Wilmington and one or more at the Princeton University. An average of four performances weekly is planned.

The Opera Club, composed of distinguished patrons of the Philadelphia Opera House, announces completion of its list of boxholders. William Hatton Green, secretary, has sent out invitations to the new members of this exclusive social organization. In order to be admitted as a member it is necessary to be invited to subscribe for the series of performances and then to be proposed and seconded for election. There are said to have been fifty-three applicants for the few vacancies at the close of last season.

Mme. Schumann-Heink will give a recital at the Academy of Music on Thursday afternoon, October 28. She is one of the soloists also with the Boston Symphony Orchestra, which will give a series of concerts at the Academy of Music beginning Monday evening, November 8. The management announces that all subscribers who wish to retain the seats they had last year for the five concerts to be given must renew their subscriptions before Wednesday, October 13. After that date the books will be opened to new subscribers.

As soon as Selden Miller, the new conductor of the reorganized People's Choral Union, returns from Europe, probably within the next week, rehearsals for the concert will start. The membership restriction to those who have had at least one year's instruction in sight-singing is not expected to cause any trouble in securing as many singers as desired. Aside from the large staff of teachers under the direction of Dr. Enoch Pearson in the department of music of the public schools, there are twenty or more sight-singing instructors in the city. A committee of the union has been appointed to secure the co-operation of all these teachers to interest their pupils in the new organization for admission this year or preparation for next year.

The People's Sight-Singing Classes, under the direction of Anne McDonough, resumed work this week. The object of the instruction is to create a liking for the study of music and an opportunity to learn to read music within the reach of all. In addition to the elementary classes this year there will be intermediate and advanced work.

The Choral Society of Philadelphia, Henry Gordon Thunder director, announces three concerts at the Academy of Music during the season. Distinguished soloists, full orchestra and the splendid chorus of the society will take part. In Christmas week the annual performance of Handel's "The Messiah" will be given. The February concert will be devoted to Gade's "The Crusaders" and Strauss's "Talefer." Mendelssohn's "Elijah" will be the festival and final performance in April. The grand chorus of 1,200 voices will include delegations from the singing societies in Eastern Pennsylvania, New Jersey and Delaware. The society will hold its rehearsals every Monday evening in the De Lancey school.

During his sojourn in Europe this Summer Constantin von Sternberg secured as a violin instructor for the Sternberg School of Music here Antonin Blaha, a favorite pupil and graduate of Sevcik, the great master. The addition of Blaha to the admirable faculty of the school will doubtless attract a larger number of eager violin pupils, all of whom will be under his personal tuition and supervision.

John Curtis, president of the Philadelphia Operatic Society, is confident of as much interest in the organization this year as in the past, and has already secured assurances of hearty support. "Mignon" will be given as the opening concert at the Academy of Music early in November.

Ralph Kinder, the distinguished organist, announces that his eleventh season of Sunday organ recitals at Holy Trinity Church will open next Sunday evening. His Saturday afternoon free recitals will be given, as usual, in January. The organ at the church is one of the largest and finest in the country, and Mr. Kinder's acknowledged ability as a leader among American organists has long made the recitals a delightful prelude to the Sunday evening services.

A special musical service and organ recital was given last Sunday evening by Ellis Clark Hammann, organist, at Calvary Methodist Episcopal Church. Selections from Rossini's "Stabat Mater" were sung by the quartet composed of Abbie R. Keely, Susanna E. Dercum, Philip W. Cooke and Henry Hotz.

Special musical services on the last Sunday evening of each month have started at the Arch Street Presbyterian Church. Last Sunday selections from Mendelssohn, Neidlinger, Bartlett, Knapp, Coombs and Biedermann were interpreted. The choir was assisted by F. Nevin Wiest, cornetist. Laura A. Wood is the organist and director of the choir, which is one of the best in the city.

M. B. Swaab, director of the violin department of the Swaab-Fabian School of Music, announces that several free and part free violin scholarships will be borne by wealthy patrons of the institution this season. Mr. Swaab, who will award the scholarships, is a violin instructor of recognized ability and authority. He holds a diploma from the Royal Conservatory of Leipzig, Germany, and played with the celebrated Leipzig Gewandhaus Orchestra.

Many of the well-known vocal and instrumental instructors have returned from their vacations and reopened their studios for the season. S. E. E.

### Edward F. Johnston Organist at Cornell University

ITHACA, N. Y., Sept. 27.—Edward F. Johnston, the organist and composer, and former director of the Emma Willard Conservatory, Troy, N. Y., has been giving organ recitals during the Summer months in various parts of the country.

Last week Mr. Johnston gave a recital on the new organ at Christ Church, Easton, Pa., before going to Ithaca, N. Y., to assume his duties as organist to Cornell University and instructor in the music department, of which Hollis E. Dann is at the head.

A magnificent organ for Sage Chapel, Cornell, is in course of construction at the factory of the Ernest M. Skinner Company, Boston, and Mr. Johnston will give weekly recitals upon the instrument during the season.

Zélie de Lussan, who has sung *Carmen* more than a thousand times, is to sing *Delilah* with Joseph O'Mara, of "Peggy Marchee" popularity here, as *Samson*, when the Saint-Saëns opera is given in England by the Moody-Manners company in December.

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## FRANCIS ROGERS RETURNS TO SING WITH SEMBRICH

American Baritone Devoted Much of His Summer Abroad to Preparation for Season's Work

The *St. Louis*, of the Red Star Line, arriving last Saturday, brought home another of the American concert artists in Francis Rogers, the baritone. This sterling singer has had far from an easy Summer, not



FRANCIS ROGERS

having devoted himself entirely to recreation, as he has been busy rehearsing and enlarging his repertoire for the season.

As the opening concert occurs at Poughkeepsie on October 18, he is not wasting time. From that date on he will be busy continually until Spring. He will sing a large number of duets with the late star of the Metropolitan Opera Company.

Mr. Rogers is now in New York preparing his program for the Sembrich tour with Isidore Luckstone, with whom he has worked continually for the past ten years. He wishes to correct herewith certain recent erroneous statements which place elsewhere the credit due Mr. Luckstone.

In July Mr. Rogers visited his friends the Ernest Schellings at their place on Lake Geneva. They are near neighbors of both Paderewski and Sembrich, and the musicians had many pleasant times in company. From Switzerland Mr. Rogers went to Munich, where he attended the Mozart and the Wagner festivals. He was in England for three weeks previous to sailing.

### Another Hofman Divorce Suit, Perhaps

SAN FRANCISCO, Sept. 27.—The divorce suit brought by Mrs. Gerda Wismer Hofman against William Frederick Hofman in this city has been dismissed, but it is understood that there has been no

reconciliation and that another suit will be filed soon.

Mr. Hofman was formerly concert-master in the New York Symphony Orchestra, under Walter Damrosch. Mrs. Hofman was formerly an actress. In her petition for divorce she declared that her husband's Bohemian habits made him a spendthrift and financially irresponsible. Mr. Hofman denied the charges, and in replying asserted that his wife was endeavoring to secure a divorce that she might resume her career on the stage. He had no particular objection to this except that it would interfere with the right upbringing and training of their two children.

## JANE NORIA TELLS THE STORY OF HER CONQUEST

Was Born in St. Louis—Studied Under Jean de Reszke in Paris—Sang with Savage Companies

To Charles Henry Meltzer, the critic of the *New York American*, Jane Noria, the prima donna of the Metropolitan Opera Company, told her life story during the former's trip abroad.

"I was born in St. Louis," said Mme. Noria, "and when midway in my teens went to Paris to learn how to sing. My teacher assured me that I had a voice well suited to grand opera, and I worked with a career in Paris as my goal.

"No sooner did my father learn my plans than he had me brought home. He objected most strongly to the stage. Many men, almost as kind as he, have shied at the idea of letting their daughters go into opera.

"While in America, after my return from Paris, I met Jean de Reszke. He it was who, by pronouncing a favorable verdict on my voice, gave me hope again.

"Gradually my father's prejudices became hushed and I was able to accept an engagement with the Savage company. While in the Savage organization I sang *Aida*, *Carmen* and other leading parts, among them *Elsa*, *Kundry* and *Elizabeth*.

"I then went back to Paris, and after further study secured an engagement at the Opéra.

"I have an unusually large range and have sung all sorts of parts, some of which are usually left to contraltos, while others are reserved for lyric sopranos. I rank, however, as a dramatic soprano.

"Last Winter, when I found that there was no prospect of my singing at the Metropolitan for a time, I accepted an engagement at Palermo.

"I had a strange experience in that city. When I arrived I found everything in a state of confusion. The Messina earthquake had upset all Sicily, and people there were thinking much more about their churches than of their opera houses. The season was a failure.

"Now, at last, I am able to look forward to attaining the summit of my ambition by singing at the Metropolitan. I hope to appear there next Winter in more than one new part—among them that of *Marcelline* in Bruneau's 'L'Attaque du Moulin.' I

## KREISLER AND HIS SEVEREST CRITIC



FRITZ KREISLER, THE VIOLINIST, AND HIS AMERICAN WIFE

Fritz Kreisler, the violinist, who is coming to America for another tour this season, gratefully admits that his severest critic, as well as his strongest bulwark in time of trepidation and disappointment, is his wife. She is a woman of the highest and keenest intelligence and musical insight, who, in spite of her sympathy and love for her talented consort, can always be depended upon for the clearest and most unbiased judgment in every matter of life and art. Such a combination of qualities is rare, and the value of criticism emanating from such a source cannot be overrated; and Kreisler is a man who profits by these advantages to the utmost.

shall also appear at the Boston Opera House as *Carmen*.

Mme. Noria is an attractive and handsome woman, in the early twenties. Her voice is just what one would expect of a singer of her type—warm, round, generous.

### Wallace May Enter Academy Company

Andrew W. Wallace, the baritone, who formerly sang in the opera companies in Pisa, Florence, Venice and Milan, is considering an offer from the New York Grand Opera Company, now playing at the Academy of Music. Mr. Wallace for some time has been singing in one of the New York City churches. Among the rôles of which he is master are *Amonasro*, *Don Juan*, *Rigoletto*, *Wolfram*, *Tonio*, *Alfo*, the *Father* in "Louise," *Germont*, *Count de Luna*, *Falstaff* and *Iago*.

Before leaving for her American tour Tilly Koenen will give a recital in Berlin on October 7.

### "Pagliacci" in Concert Form

"I Pagliacci" in concert form was the feature of the concert at the Manhattan Opera House last Sunday evening. The soloists were Mlle. Sylva and Messrs. Carasa, Beck, Laskin and Venturini. In the first part of the program Mme. Miranda pleased by her singing of the waltz song from "Romeo and Juliet." Regina Vicarino and Messrs. Scott and Lucas also sang. The orchestra played the overture to "William Tell," under Nicosia's leadership, and also the intermezzo from "The Tales of Hoffman."

### Alys Lorraine's Winter of Opera

MARIENBAD, BOHEMIA, Sept. 13.—Alys Lorraine, who recently sang before King Edward at a dinner given in the Kurhaus by Mrs. Hall Walker, has closed a season's engagement at the Royal Hague Opera House, and is to sing the coming Winter in Vienna and Germany.

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## MME. RISS-ARBEAU ON TOUR THROUGH SPAIN

Eminent Pianist Wins New Triumphs  
Abroad Prior to Her Visit to  
America

Mme. Riss-Arbeau, the noted pianist, has just concluded a triumphant tour through Spain, and she is now on her third tour of the lowlands. Last week she appeared at a special Autumn concert at Ostende. It is yet uncertain whether she will be able to accept the October and November bookings which M. H. Hanson is offering her, as she does not care to forego her Autumn appearances with the Paris, Bordeaux and Marseilles Orchestras, but she has promised to decide within a week.

At the conclusion of her short North American season she will go straight to Brazil and the Argentines, where she will tour with one of the best known French members of the opera stage. Evidence is coming from all sides that her coming is awaited with unusual interest, as prior to the announcement that she would come to America her name was only known to those who are well acquainted with the more intimate music life of Paris, and it is held with great pleasure by many that a number of artists who are highly appreciated in one or the other of European music centers, but who have not been boomed by circumstances or a manager, are now to be brought to this country.

### Celebrities Hear Music at Schelling's Home

On September 10 an interesting musical was given by Mr. and Mrs. Ernest Schelling at their Lake of Geneva Castle of Prangin, which once belonged to Prince Jerome Bonaparte. Among the guests were Mme. Sembrich and her husband, Prof. Stengel; Mr. and Mrs. Paderewski, Josef Hofmann, Charles Dalmorès, Arthur Whiting, the Comte d'Haussonville (member of the French Académie), the Duchess of Devonshire, and many other well-known persons. Music for the occasion was furnished by the Flonzaley Quartet, which played a delightful program that included compositions of Smetana, Haydn and Hugo Wolf.

### Russian Dancers for Metropolitan

Mme. Anna Pavlova and Michael Mordkine, the principal dancers of the Imperial Russian Opera Company, have been engaged for a month's appearance this season at the Metropolitan Opera House. In

order to engage the dancers it was necessary to obtain the consent of the Czar, this being accomplished only after considerable difficulty. Mme. Pavlova and Mr. Mordkine recently have been appearing in Paris with the full Russian ballet, and their success has been one of the features of the season there.

### LEONA WATSON SUED

Mme. Barnes-Wood, Her Singing Teacher, Wants Payment for Lessons

Leona Watson, leading woman of "The Climax" company, is being sued for the sum of \$635 by Mme. Barnes-Wood, her former singing teacher, who claims that this is due her for instruction.

Mme. Barnes-Wood had a school in Cincinnati before coming to New York, and there Miss Watson was her pupil. According to the former, Miss Watson's tuition in singing was paid for two years, at the end of which time the girl's mother said she could not afford to pay more. Then, according to the teacher, it was understood between them that the pupil should make restitution in the future to the teacher, who would continue to help her upward. The expected success arrived, and in due time the plaintiff suggested that the balance be paid—\$635 of a total of \$735, \$100 having been paid.

Miss Watson asserts that in the years 1904 and 1905 she assisted Mme. Barnes-Wood in teaching, and gave 832 lessons, for which she has not been recompensed. The total bill for this instruction she puts at \$624, which is her counter-claim.

### Apollo Quartet Wins Cup

HARTFORD, CONN., Sept. 28.—The Apollo Quartet, of this city, won the silver cup offered by the management of Piney Ridge as a prize in the quartet contest, which has been held at the park during the Summer. They sang against the Columbia Quartet of Hartford last week, and in the popular vote received 284 to 234 for the Hartford singers. Another cup is to be awarded by judges, but it is not yet known who are the winners.

### Witherspoon Returns from Europe

Herbert Witherspoon, of the Metropolitan Opera Company, returned last week from Europe on the *Kaiser Wilhelm*.

Emma Hoffmann, the American soprano, recently scored a success in "Norma," under Mugnone's direction, at Molfetta.

## N. Y. TENOR RESUMES CONCERT WORK AGAIN

Edward Barrow Accepts Recital and Oratorio Engagements After Recovery from Illness

Walter R. Anderson, the manager, announces the return to the concert stage of Edward Barrow, the tenor, who two years ago underwent a serious operation which resulted in a long and painful illness. While



EDWARD BARROW

New York Tenor Who Has Been Engaged for Many Important Concerts

Mr. Barrow's recovery has been slow, it has been sure, and he is to-day in perfect health and excellent voice. Mr. Anderson has already booked a number of engagements for this popular artist, and the prominent organizations which Mr. Barrow had previously appeared with are welcoming his return to the concert and oratorio field.

Among the societies which have engaged Mr. Barrow are: New York Philharmonic

Society, New York People's Symphony Orchestra, St. Louis Choral Symphony Society, Brooklyn Oratorio Society, Worcester, Mass., Oratorio Society, St. Cecilia Society of Boston, Handel and Haydn Society, Boston; Syracuse Musical Festivals, Maine Musical Festivals and the New York Chautauqua.

### MISS WHEELER IN EUROPE.

Boston Mezzo-Soprano to Join Opera Company in Italy Again

Boston, Sept. 27.—Beatrice Wheeler, the mezzo-soprano, who spent the Summer in America, after completing a most successful season as a member of the San Carlo Opera Company, has returned to Naples and is once more comfortably located with her mother at the Santa Lucia Hotel. Miss Wheeler reports a delightful voyage, with calm seas and cloudless skies. She changed her plans after leaving this country and decided not to make a long tour through Spain, as she had originally planned.

Miss Wheeler was offered a most desirable engagement at the Costanzi Theater, Rome, at the close of last season, but it is possible that she will return to San Carlo for another year. D. L. L.

### Frederick Gunster Starts a Busy Season in New York

Frederick Gunster, tenor, has been engaged as one of the soloists for the Maine Music Festivals, which will take place on October 7 to 13, inclusive. He will also sing the rôle of *Max*, in "Der Freischütz," to be produced by the Arion Society of Brooklyn at the Academy of Music November 1 and 4. The Beethoven Society of New York will also make use of Mr. Gunster at the fiftieth Jubilee Concert, on November 7. These three important engagements mark the beginning of a busy season for this excellent singer, who will appear in many parts of this country during the coming year.

### Tilly Koenen Arrives October 20

Tilly Koenen, with her accompanist, Bernard Tabernal, will arrive on October 20 on the *Lusitania*, and will give her first recital at Mendelssohn Hall, New York, on the afternoon of the 25th.

A California coloratura soprano named Isabel Carol has been carolling at the London Coliseum this week. She is said to possess a range of nearly three octaves and to be able to reach the G flat above Tetrazzini's famous E's.



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## CINCINNATI EXPECTS TREMENDOUS SEASON

### Reorganized Orchestra Leads the Van in Its Acquisition of New Patrons and Engagements

CINCINNATI, Sept. 28.—The Cincinnati concert season is at hand, and if one may venture judgment before the ticket sales open for the many musical affairs projected, it will be unusually successful from a financial standpoint. At present interest centers in the concerts of the reorganized Cincinnati Symphony Orchestra, which will begin a series of twenty concerts in Music Hall under the direction of Leopold Stokowski on the afternoon of November 26. Although the season sale for symphony tickets does not open until November, Frank E. Edwards, business representative for the Orchestra Association, announces that already inquiries in regard to the concerts and tickets are being received daily, and that never before in recent years has such great interest been shown in the concerts.

Mr. Edwards is out of Cincinnati much of the time arranging the numerous concerts which will be given by the orchestra in other cities, and no announcements in regard to the local concerts will be made until the October meeting of the board of directors during the first week in October. Conductor Stokowski is expected in Cincinnati during the coming week, and before the October board meeting it is expected Mrs. C. R. Holmes, president of the board of directors, who has been abroad during the Summer, will have returned.

A card from Frank Van der Stucken, conductor of the Cincinnati May Festival, who has been in Europe since the last festival, announces that he will reach New York during the present week and will arrive in Cincinnati about the first of October. The first rehearsal for the 1910 May Festival, under Mr. Van der Stucken's baton, will be held on Monday evening, October 4.

The first attraction to appear in Music Hall during the season will be John Philip Sousa's famous band, which comes for afternoon and evening concerts on October 6. Special interest will be taken in these concerts by Cincinnatians by reason of the fact that Florence Hardeman, violinist, of Cincinnati, who is touring with Mr. Sousa, will appear as soloist.

Immediately following the Sousa concerts, on October 13, Schumann-Heink comes for the opening concert of the October series, which includes Mme. Sembrich and Isadora Duncan, with the Damosch Orchestra.

Edwin W. Glover has called the members of the Musical Art Society together for the first rehearsal of the season, which will be held in Aeolian Hall Monday evening, and the first rehearsal of the Orpheus Club, also under Mr. Glover's direction, will be held Tuesday evening in the auditorium of the Ohio Mechanics' Institute. Mr. Glover was recently honored by an invitation from President Cole, of the Music Teachers' National Association, to read a paper on "The Present Status of Oratorio" at its thirty-first annual meeting at Evanston, Ill., during the latter part of December.

### THREE NEW JERSEY SINGERS WHO ARE COMING TO THE FRONT



Alice Van Nalts, Contralto

The Normal Institute of Music, of Newark, N. J., Louis Arthur Russell, director, has produced from its students several excellent singers among whom may be mentioned Mrs. Jessie Marshall, soprano; Alice Van Nalts, contralto, and Mrs. Beth Van Ness-Tregaskis, soprano.

Mrs. Marshall is one of Newark's best known concert sopranos and has during the past three years appeared in many of the important musicales and concerts. She has sung with the Oratorio Society, the Memorial Choir, at the People's Choral concerts in New York recitals, and with other organizations, creating a favorable



Mrs. Beth Van Ness-Tregaskis, Soprano

impression on each occasion. Her repertoire includes the standard English oratorios, English, American, French, German and Italian songs, and the usual concert list of operatic arias. She is at present solo soprano at St. Andrew's Church, South Orange.

Alice Van Nalts has been a favorite contralto of Newark for some years, having for five years been soloist at the Peddie Baptist Church, that city. As soloist she has sung all of the standard oratorios under the direction of Mr. Russell. Miss Van Nalts has frequently appeared with the Oratorio Society and in recitals in Newark and the vicinity. Last Winter she ap-



Mrs. Jessie Marshall, Soprano

peared in an exacting program in Carnegie Hall, New York. She is now engaged as soloist at the Central Presbyterian Church, Summit, N. J. A second song recital has been announced for the early Autumn in New York.

Mrs. Beth Van Ness-Tregaskis is one of the younger sopranos of Newark, where she is known as a singer of ability. For two years she was soprano soloist of the Memorial Choir and for a year was prominent in the musical circles of Seattle, Wash. Mrs. Tregaskis has just returned to the East to continue her vocal work and has announced a song recital for an early date.

### HESS-SCHROEDER QUARTET

#### Five Boston Concerts Announced for Chamber Music Organization

BOSTON, Sept. 27.—The five concerts of the Hess-Schroeder Quartet will be given this season in Jordan Hall as follows: Thursday, October 25; Tuesday, November 16; Thursday, January 6, 27; Tuesday, March 15. The list of works that will be performed includes:

Beethoven: Quartet in C Major, op. 59, No. 3; quartet in C Sharp Minor, op. 31.  
Brahms: Sextet in B Flat Major, op. 18.  
Brockway: Suite for piano and violoncello (first time).  
Chadwick: Quartet in D Minor, op. 5.  
Debussy: Two movements from quartet in G Minor, op. 10.  
Dittersdorf: Quartet in E Flat Major.  
Dvorak: Three movements from Terzetto, op. 74.  
Faure: Sonata for piano and violin in A Major, op. 13.  
Foote: Theme and variations for string quartet.  
Haydn: Concertante in B Flat Major, for violin, violoncello, oboe and bassoon (first time).  
Ippolitow-Iwanow: Quartet in A Minor, op. 13 (first time).  
Mozart: Quintet in A Major (Kock Verz, 581), for clarinet and strings.  
Schubert: Quartet in G Major, op. 161.  
Schumann: Quartet in A Minor, op. 41, No. 1.  
Sibelius: Quartet, op. 56 (new, first time).  
Sganabati: Quartet in D Flat Major, op. 17.  
Leo Weiner: Quartet in E Flat Major, op. 4, No. 1 (first time).  
B. Lolotareff: Two movements from quartet in D major, op. 25 (first time).

Beatrice La Palme, the Montreal soprano of the Opéra Comique, Paris, has been singing *Marguerite* with the Moody-Manners English Opera Company in London.

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## INDIANAPOLIS PIANIST OPENS CLUB SEASON

**Matinee Musicale to Have Important Concerts—Orchestral Association Gets Clear Field**

INDIANAPOLIS, Sept. 25.—Winifred Hunter, formerly of Indianapolis, who recently returned from Paris, where she has devoted her entire time for a number of years to pianoforte study under Wager Swayne, is to be the artist at the opening concert of the Indianapolis Matinée Musicale which will be held in the Propyleum on the afternoon of October 6. Mrs. Hunter was lately heard in one of the recitals at the last convention of the Indiana Music Teachers' Association, where her attainments as an artist received their proper recognition. At that time she also led in a discussion of the conditions which prevail in the French capital, from the standpoint of the American music student.

Mrs. Hunter leaves soon after this recital for London, where she will enter upon a season of two years' concert work. She is the daughter of Mrs. Flora M. Hunter, head of the piano department of the Metropolitan School of Music, with whom she received her early training.

The recital by Mrs. Hunter will mark the opening of the thirty-second season of the Indianapolis Matinée Musicale, and the program for the coming year is an elaborate one, as may be noted by the following announcements: October 6, President's Day, recital by Winifred Hunter, pianist; October 20, miscellaneous program, in charge of the first division, under the direction of Mrs. Carroll B. Carr and Mrs. S. K. Ruick; November 3, miscellaneous program, in charge of the second division, under the direction of Ida Belle Sweeney and Nettie D. O'Boyle; November 17, annual Thanksgiving charity concert; December 1, artist recital by the Tewksberry-Rommeiss Quartet of Chicago, consisting of Lucile Tewksberry, Mina Rommeiss Summy, Anna Rommeiss Thacker and Pauline Rommeiss; December 15, annual organ recital; January 5, artist recital, by the two concert pianists, Poloma Schramm and Karla Schramm; January 19, a program

made up entirely of works by German composers, and on February 2 a program devoted to Russian composers; February 16, artist recital by Charles Wakefield Cadman, composer, and Paul K. Harper, tenor; March 2, annual students' recital, in which student members will participate; March 16, miscellaneous program; March 30, American composers; April 13, French composers; April 27, request program.

Edgar Cawley, director of the Indianapolis Conservatory of Music, announced plans last week for an orchestra under the management of his school with Johannes Miersch, head of the violin department, as conductor, but has since agreed to withdraw his plans in favor of the proposed Indianapolis Symphony Orchestra, as two orchestras in the field would be a decided misfortune, and Mr. Cawley does not wish to oppose the formation of an orchestra which is to be under the control of an orchestral association now being organized.

Emiliano Renaud, of the Indianapolis Conservatory of Music, will have many concert engagements to fill this season, among which the most important, at the present time, is with the Montreal Symphony Orchestra. Renaud is a brilliant pianist. In many of the cities where he is to appear he will be heard in joint recitals with Johannes Miersch, the well-known violinist.

Mme. Sembrich, with Frank Le Forge as accompanist, will be heard in Caleb Mills Hall on the evening of October 27, under the auspices of the Indianapolis Männerchor. Francis Rogers, baritone, will assist at this concert, which has already awakened a lively interest among the local musicians.

The Schellschmidts, including Bertha, violinist; Louise, harpist; and Adolph, cellist, are receiving numerous engagements for their season of concerts in addition to their regular work of teaching. The Schellschmidts have been identified with musical affairs of this city for several years, and their popularity both as teachers and artists increases as the seasons pass.

Grace Roberts, pianist, has accepted a position with the Alma University, of Alma, Mich., which is said to be the largest endowed school in Michigan, where she will be connected with the music department. Miss Roberts is a graduate of the Indianapolis Conservatory of Music, and is well fitted for her work.

James M. Dignan, director of the Indianapolis Piano College, has recently purchased the plates for his Piano Method from the former publisher, and expects to bring out a new edition of this interesting volume. G. R. E.

## FESTIVAL CONCERTS DEDICATE NEW HALL

**Mme. Schumann-Heink and a Chorus of 700 Formally Open Milwaukee's \$500,000 Building**

MILWAUKEE, Sept. 27.—This week has been the greatest in Milwaukee's history taken from the standpoint of the musician and lover of music.

Events musical clustered around the opening and dedication of the new Auditorium, an enterprise for which citizens contributed \$250,000 and the city \$250,000.

While there were numerous social events in connection with the dedication, the real dedication, according to the authorities, took place on Thursday night, when the Auditorium was baptized in a sea of harmony.

This was musical night, with Mme. Schumann-Heink as soloist and members of the Milwaukee Musical Society, Arion Musical Club, Milwaukee Männerchor, Milwaukee A Cappella Choir, Liederkrantz and the Lyric Society, 700 voices in all, in massed chorus. Over 8,000 people attended the concert.

A tremendous storm of applause greeted Mme. Schumann-Heink. She was in excellent voice, and her versatility was again shown by perfect renditions of two numbers so vastly in variance as the *Vitella* aria from Mozart's "Titus" and the *Rienzi* aria. The mass chorus seemed inspired. Among the leading numbers were: "The Heavens Are Telling," Haydn, conducted by Daniel Protheroe, with Mrs. W. D. McNary, Harry Meurer and Carl Haase as soloists; "Hail Bright Abode," Wagner, conducted by H. A. Zeitz.

Mme. Schumann-Heink's voice filled the great hall as she sang, but even the softest and lowest notes were clearly audible everywhere in the place, which can seat 10,000 people with comparative ease.

The fact that with one exception, Mme. Schumann-Heink, all the singers were Milwaukeeans, has given local residents no small reason for showing pride in the great concert. It is commonly predicted now that this event will mark an epoch in the history of musical advancement in this city, an incentive to bigger things. That the lack of suitable concert room in

Milwaukee has been the cause of much just criticism and has been no small drawback in development of things musical in this city is accepted as a fact.

Among the notable people of Milwaukee in attendance, such as may be classed among the foremost supporters of musical events, were the following: Messrs. and Meses, Gustav Pabst, Otto H. Falk, W. H. Middelschulte, E. M. Skinner, Boston; A. O. Trostel, L. M. Alexander, Nat Stone, J. H. Goll, O. C. Fuller, L. Patton, L. J. Pettit, Valentine Blatz, Gustav A. Kletsch, F. A. W. Kieckhefer, E. A. Uhrig, E. V. Demer, Hans Berg, J. M. Pereles, Otto J. Schoenleber, W. H. Whiteside, H. A. Wagner, L. W. Bunde, W. H. Upmeyer, B. Leidersdorf, O. H. Foerster, Erich Schmaal, L. J. Daniels, A. J. Horlick, J. H. Langholff, Henry Wever, August Uihlein, Hugo Loewenbach, A. C. Clas, F. C. Pritzlaff, Gustav Wollaefer, Jr.

September 25 was all-nations' musical night at the Auditorium. The hall was again filled to overflowing, and the audience was cosmopolitan. Hundreds were given an opportunity to hear a musical program such as they have never and probably may not hear again. The Norwegian music was sung by a male chorus of twenty-five voices, led by Anton Malmo. It included the Norwegian national hymn music by Richard Nordraak and folksong by Edvard Grieg. Scotland was represented with bagpipe selections. Wales, Ireland and Bohemia were represented by folksongs, and the latter included dancing. Germany's program included a rendition of "Die Heimath," by the Milwaukee Musical Society, Milwaukee Liederkrantz, in male chorus of 120 voices; "Meine Muttersprache," Milwaukee Männerchor; solo by R. Schmidt, baritone, and selections by Bach's Orchestra. Poland, Italy, the negro's plantation melodies and other nations were represented also.

Among the men who worked against great odds in perfecting the program are Henry C. Schrank, Wilmer Sieg, Otto J. Schoenleber and William MacLaren.

Children's Day, on the afternoon of September 25, included public school students' choruses and solos by some very small folks, but again the marvelous acoustic properties of the big hall were shown.

The success of these events, although largely inspired by the presence of Mme. Schumann-Heink and the civic pride over the completion of the Auditorium project, has already started plans for several large and comprehensive musical productions during the coming winter. M. N. S.

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## NOTED VIOLINIST ENJOYS MOTOR BOATING



Maud Powell and Richard Copley Motoring Around Port Washington, L. I.

Between getting a last few days of recreation before a busy season of concert work and the preparation of some literature new to the violin world, Maud Powell is having interesting days at Great Neck, L. I., where she has her Summer home. Her husband and manager, H. Godfrey Turner, has become a motor boat enthusiast, and their craft sets out daily from the pier at Port Washington. Last week they entertained Richard Copley, of the Wolfsohn Musical Bureau, and a snapshot taken by Mr. Turner is reproduced above.

## STERNER SCHOOL BEGINS YEAR

## Clarence De Vaux Royer and Florence McMillan Aid in Excellent Recital

Ralph Leech Sterner's New York School of Music and Arts, located at No. 58 West Ninety-seventh street, opened its season with a pupils' concert on Thursday evening, September 23. The pupils were assisted by Clarence De Vaux Royer, violinist, a member of the faculty, who played the Wilhelmj-Schubert Ave Maria and F. Schubert's "The Bee." The Ave Maria was performed with plenitude of tone and excellence of expression, while "The Bee" showed facile technic and delicacy. The school is to be congratulated on the acquisition of Mr. Royer as a member of the faculty. His obligatos were played with discretion.

The main portion of the program was given by the vocal pupils of Mr. Sterner in a manner to reflect credit on their instructor. While it is early in the season to expect students to appear in public, these young singers displayed careful preparation, good voice placing and originality of interpretation. Those who appeared were Martha Zschaebitz, soprano; Dorothy Richter, contralto; Elsie Jane Zieme, soprano; Charles Arthur Dobson, bass; Helen Anna Bandholz, soprano; Mary Elizabeth Bogges, soprano; Sadye Rhoda Mintz, soprano, and Mary Elizabeth Stewart, soprano.

Special mention should be made of the singing of Martha Zschaebitz, who possesses a coloratura soprano of great range,

and who showed much temperament in her singing; Charles Arthur Dobson, who sang with authority and dramatic fire, and Sadye Mintz, whose voice has an exquisite quality.

The accompaniments were played by Florence McMillan, whose work at Ocean Grove has been fully reviewed in these columns, with sympathy and understanding. Miss McMillan has been engaged to accompany at these concerts during the entire season.

Hazel Barnes, contralto, of Salt Lake City, sailed for Paris last week to continue her musical studies there. Miss Barnes recently appeared in concert with Evan Williams, the noted tenor, in Seattle, making a great success. Miss Barnes was the winner of the first contralto prize at Salt Lake last year. She will study for opera while abroad.

The Baltimore Music Lovers' Association, Fritz Gaul, director, began its third season with a rehearsal at Lehmann's Hall Sunday afternoon. Rehearsals will be held every Sunday, and several concerts will be given. Director Gaul has sole charge of affairs, and is assisted by J. Vinton Hobbs, secretary and treasurer.

A new operetta, "Miss Dudelsack," by an English composer named Nelson, had its premiere a few evenings ago at the Royal Theater in Berlin.

Jean Schwiller, the 'cellist, who played in New York last Spring, is now touring England with John McCormack, the Irish tenor.

## A NEW PIANIST FOR SAN DIEGO

## Musical California City Welcomes Roy Brown—News of Local Musical Work

SAN DIEGO, CAL., Sept. 22.—The most interesting event, musically, of late in San Diego was the advent of a new musician, Roy Brown. Brown is just nineteen years old, and, although he has been in the city but a few days, has already attracted the attention of musicians here by his remarkable ability as a pianist. Brown is not what is usually termed a genius, but he has an immense appetite for hard work and a broad appreciation for one so young. He played before a number of musical critics last Thursday at the San Diego Musical Institute, his program consisting of a number of Chopin Etudes and Preludes and a Beethoven Sonata.

Brown's original bent was art, and it was his desire to study painting in Paris. His parents preferred music as a profession, and in deference to their wishes he took up the study of music. He studied for two years and a half with the German Ludwig, in Austin, Tex. He will spend a year in San Diego, teaching and playing and studying pipe-organ. He expects to leave next Fall for Europe for continued study.

The executive committee of the Amphion Club has been working for several weeks on changes in the constitution, which will be presented to the club for ratification. By far the most important feature of the changes is the clause abolishing the pupil associate membership, which has been found to be detrimental to the proper growth of the club, and the substituting in its place of a junior associate membership, with an age limit of from fifteen to twenty-one years. As the directorate intends to make the ensuing year a record one in the matter of



ROY BROWN

outside artist concerts, and have put this work into the capable hands of Gertrude Gilbert, former president of the club, the changes in constitution should mean a much larger membership than heretofore.

Edna McIntyre will start a chorus next Wednesday evening in the rooms of the Southern California Music Company. Miss McIntyre has had wide experience in various places in organizing and establishing choruses.

The music committee of the big First M. E. Church of this city has raised the appropriation for music during the ensuing year 20 per cent. over the sum allowed last year, bringing the church up to the first rank of salary-paying churches. R. A. B.

## NEW BUILDING FOR SCHOOL

## \$30,000 Conservatory at Otterbein Interests Columbus Musicians

COLUMBUS, O., Sept. 27.—The musicians of this city are greatly interested in the new Lambert Conservatory of Music just reaching completion at Otterbein University, at Westerville, since the students of that school form a steadfast group at every musical attraction in Columbus. The building cost over \$30,000, and is equipped with twenty-four new pianos and the best chamber concert auditorium in this section of the State.

Frank J. Ressler has planned a permanent singing society to be made up of the students and townspeople of Westerville.

Hedwig Theobald, one of the foremost sopranos of Columbus, now teaching voice at the Ohio University, has been appointed director of the First Methodist Church choir, to succeed Frank R. Speck, who has resigned. Miss Theobald has been for the last year or two solo soprano in the Presbyterian Church at Athens, O.

In the parlors of the Hotel Hartman, September 30 and October 28, Alfred Rogerson Barrington will give two very attractive programs of songs, accompanied by Emma Ebeling.

Cecil Fanning will open the Twilight concerts at the State University in the near future. Harry Brown Turpin will be at the

piano, and will also furnish short explanatory talks for the students. H. B. S.

## HOMER NORRIS'S NEW SONG

## Well-Known Organist and Theorist Will Give Time to Composition

G. Schirmer will publish during the coming week a new song by Homer Norris, who is well known as the organist and choirmaster of St. George's, Stuyvesant Square, New York. The song, which will be entitled "If All the World Were Summer Land," is dedicated to Marguerita Sylva, of the Manhattan Opera Company, who will sing it at one of the coming Sunday evenings concerts. The composition, the words of which are by Harry Douglas Robins, is a most tuneful and charming fancy, and will probably rival the three songs by which Mr. Norris is so well known—"Rock-a-by Baby," "Protestations" and "There, Little Girl, Don't Cry." The value of the composition is greatly enhanced by an interesting accompaniment.

Since Mr. Norris's return from his Summer vacation, during which he devoted much time to writing, he has announced that he will in the future be free to give most of his time to composition, his church duties having been so arranged as to give him the necessary freedom. For the last few years Mr. Norris has published but little.

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## ACADEMY FORCES ARE HEARD IN "CARMEN"

### A Fairly Successful Performance— Battaini's "Don Jose" the Best Impersonation

Save for the revival of "Carmen," the week at the Academy was unmarked by special feature. "The Barber of Seville" and "Tosca" had been billed for production, but the untoward seemed to prevent in each instance. The latter opera was expected to finally reach the boards on Tuesday evening.

Ever popular "Carmen" was held out as bait for opera-hungry New York on Wednesday evening, and there were a number who bit. However, there wasn't a very sharp hook underneath it, and many people were pleased with their selection.

Ferrabini, known to us by her very pleasing *Mimi*, in "La Bohème," came down the vocal ladder a little and essayed the more mezzo duties of *Carmen*. It cannot be said that her course was a wise one, for the part was not suited to her voice. Her conception of the dramatic side of her *Carmen* was not startling in its originality or merit.

More successful was the *Don Jose* of Battaini, and quite an interesting one it was. The tenor has still intermittent attacks of boisterousness which impair the effect of his work, but on the whole his tones are pleasant to hear. His acting leaves little to impeach. This artist is one that is really valuable to the Academy company. His sincerity and willingness are contagious, and for a man who sings about four times a week his voice shows very good quality and handling.

The *Toreador* was Segura-Tallien, and his great solo was worthy of its encore. There were times, however, when it was shown that the music ran a little low for his voice. His voice, nevertheless, is an organ of much beauty, and is enhanced by an artistic temperament and skilful execution. His *Toreador* was a man of passion, but dignity. His love duet with *Carmen* was exquisitely rendered.

The *Micaela* of Mme. Villani was a sweetly demure portrayal, and she encountered few vocal impediments in the music. Her winning personality and a sympathetic presence won her hearers. Her third-act prayer, "Io Dico No," was appreciated heartily.

The performance, strange to say, did not seem to enjoy the best talents of Conductor Jacchia, who appeared out of his element. His regard for his periods in the Bizet music was quite scant, and his control of the musicians was not so pronounced as usual. It was evidently his off night. Perhaps it was the weather.

The Spanish dancing, pregnant with color and spirit, was quite enjoyable. The work of the chorus was on a par with the performance in general.

"Cavalleria Rusticana" and "Pagliacci" were heard on Thursday evening.

"La Bohème" was repeated on Friday evening.

"Carmen" was repeated on Saturday and Monday evenings.

"Tosca" was heard for the first time on Tuesday evening, with Adaberto, Armanini, Caronna, Gravina and Sampieri in the cast.

### STEINDORFF APPOINTED DIRECTOR OF ORCHESTRA

#### California University Faculty Decides to Allow Music Students Credit for Work as in Other Studies

BERKELEY, CAL., Sept. 21.—The faculty of the University of California made important innovations to-day when they decided to appoint Paul Steindorff, the musician, director of the University Orchestra, and to allow student musicians credit for their work in the orchestra, in the same manner as in other subjects.

According to the decision of the academic council the members of the orchestra will be allowed two units for each two hours a week spent at rehearsal. In his capacity as director Steindorff will be called upon to keep an account of the student players and to supply the record, which will be passed upon officially by Prof. R. F. Scholz as president of the orchestra organization.

The action of the faculty was a distinct surprise, particularly to the students on the staff of the *Daily Californian*, the university newspaper, who for some time past have been endeavoring to secure credits for their journalistic labors. Heretofore all advances in this direction have met with refusals.

Professor Wolle declared himself as being greatly pleased with the action of the faculty, and said that though it was somewhat out of the ordinary, no fair objection could be raised against it. He also heartily approved of the appointment of Paul Steindorff as musical director.

### TO MAKE DÉBUT IN AN UNOSTENTATIOUS MANNER

#### Mme. Blanche Arral's First New York Appearance to Be on October 24 in Carnegie Hall

There seems to be something unusual in the unostentatious manner in which Loudon Charlton has announced the forthcoming appearance of the French coloratura artist, Mme. Blanche Arral, who will make her American debut in Carnegie Hall Sunday afternoon, October 24, supported by the Volpe Symphony Orchestra. So far this is the full amount of the information that has been sent out. That Mme. Arral sang in San Francisco on her way home from Australia and also St. Louis is known as the reports from these two cities were published in *MUSICAL AMERICA*, and they were of an exceedingly complimentary nature, and the reports that have dribbled through from Europe are also very commendatory, so it seems as if the management were so sure of her reception that they have omitted the usual deluge of foreign press notices which usually precede the arrival of the artist in this country.

So far there has been but very little said about the singer, but the Victor Talking Machine Company evidently are well acquainted with her achievements, as they induced her to stop over long enough on her way to Paris to make a set of very fine records for them. It is stated that her appearances in this country are limited, as she will only sing with orchestra, and after the few appearances announced returns to Europe almost immediately, to begin active rehearsal for the new opera which Caryl is said to have written for her and which will be heard at the Bruxelles Exhibition.

### TORONTO SEASON BEGINS

#### Plans Are Consummated for the Win- ter's Musical Plans

TORONTO, Sept. 28.—A. E. Semple, of the Toronto Symphony Orchestra, has been appointed assistant conductor of the Toronto University Orchestra. He will have charge of the reed and brass sections, which sections this year will have the strength of a full military band, and will perform under his direction at the annual concerts.

The first rehearsal of the Schubert Choir was held on Tuesday evening last in Guild Hall. Mr. Fletcher is doing excellent service in the diffusion of musical knowledge and the uplifting of musical taste in this city.

Jessie MacLachlan, Scottish prima donna, will arrive in this country next week. William Campbell, of the Canadian Musical Bureau, who is managing Miss MacLachlan's tour, reports that the demand for her services is as great as ever.

W. E. Fairclough, organist of All Saints' Church, has returned from his vacation and resumed teaching at his studios at the Toronto College of Music and at Nordheimers.

Olive Belyea, a pupil of Dr. Ham, and a graduate of the Toronto Conservatory of Music, has been appointed to the staff of St. Margaret's College, in the singing department. H. H. W.

#### Tina Lerner for Young People's Con- certs

Tina Lerner has been engaged for two of the Symphony concerts for young people this coming season, the first in Brooklyn on February 26, and the second in New York on March 5. These engagements follow close on the selection of Miss Lerner as one of the principal soloists at the Worcester Festival, where she opens her season on October 1.

## ZEROLA IN "AIDA" AT THE MANHATTAN

### Ex-Academy Tenor Makes a Favor- able Impression Though Nervous —Sylva's "Tosca"

The week at the Manhattan was one of much interest. Paramount was the appearance of Zerola as *Rhadames*, in "Aida," with Mmes. Gripon and d'Alvarez in the leading feminine rôles. The revival of "Louise" came second in interest. Zerola, in "Il Trovatore," with Gripon and d'Alvarez, was also important.

Versatile Marguerita Sylva was called upon for further exhibitions of the art of singing any rôle while-you-wait on Wednesday evening, when Impresario Oscar ushered her on the stage as *Tosca* in Puccini's opera.

As has been shown by her forays into the music of such rôles as *Nedda*, Miss Sylva is straying into inhibited pastures when she attempts rôles of the higher soprano range. Nevertheless, the designation of mezzo-soprano is distasteful to her, and accordingly an obliging publicity department announced her as a "flexible" soprano.

"Flexible" or otherwise, she achieved honors as *Tosca*. The majority of the music lay within her vocal grasp, and those few notes which lay in higher latitudes are not sufficient to debar her from this rôle. The good quality of her tones was not to be hidden in the intense dramatic passages, and her fine judgment, histrionic force and discretion were monoliths of favor. The evolution of the rather peevish girl to a woman of tragedy was an interesting and potent one.

Her enunciation was excellent (she sang in French). Reverting to the dramatic, it can be said that she elucidated the mental workings of *Tosca* with X-ray clearness. There were several fine touches of acting, notable among them being that repulsive shiver after touching *Scarpia's* fingers, extended after the hypocritical dipping into holy water, was a superb device. Holy water, she suggested, loses its virtues and its benedictions after contact with a man so corrupt and foul.

The terrors of a first appearance and the Damocles sword of an injunction suspended above his head were a duo of despair to Nicola Zerola, the ex-Academy tenor, at his debut as *Rhadames*, in "Aida," on Thursday evening. Nevertheless, a big audience filed out at 11:30 P. M. with the consciousness of having heard a fine singer do well under adverse circumstances. He didn't need a claque to clap for him.

The *Rhadames* music was sufficient to show the beautiful quality and evenness of his voice. It was skilfully handled in trying places. During the first two acts he encountered considerable trouble in singing in tune, and several times his confusion was marked. His high notes were a source of delight, although it could be seen that he was abstaining from forcing. When he begins to feel at home and doesn't have to worry about some member of the Camorra or Black Hand charitable organizations throwing a bomb at him from the gallery or piercing his person with a stiletto, he will doubtless feel like singing. A man can't be expected to be redolent of melody and confidence when he knows detectives are stationed at his dressing-room door and scattered in the gallery to dilute disfavor. As the evening wore on and he perceived the cordiality of the audience and felt that he was still alive, his smile broadened with his powers.

There were two other débutants as regards the rôles of *Aida* and *Amneris*. The former was filled by Eva Gripon. She was sadly lacking music in her voice in the first act, and massacred her beautiful arias with cruelty personified. While never more than fair, she imparted feeling to the music and dramatic fervor to her acting.

Mme. d'Alvarez achieved *Amneris* creditably, although lack of confidence, due to unfamiliarity, marred its effectiveness. There was a comforting wealth and beauty in her voice, and as far as acting went there is no complaint. She was right worthy of a princess rôle, her beauty and regal stature lending reality. She as well as Gripon, as regards to apparel, have somewhat singular tastes.

An altogether admirable performance of

Charpentier's "Louise" was given on Friday evening. While the old Verdi favorites and such operas have from time to time been dragged to the footlights by the popular-price opera companies, the latter-day works have been reserved for five-dollar audiences. Consequently, Mr. Hammerstein's action in producing "Louise" really betokens "educational" predilection.

From every point of view Friday night's opera was probably the most interesting performance of the preliminary season. In the nature of a very agreeable surprise was the absolute competency of each of the principals in the cast.

Alice Baron filled the title rôle with a greater facility than was exhibited in her *Aida*. Compared with Mary Garden, with whom up to the present time the part has been associated exclusively, there is little to be said in her disfavor. Her singing of the rôle was sympathetic and expressive, and its quality accorded well with the gyrations of the score. Her acting of the part was a treat in itself. Although not so youthful a figure as desirable, as far as art went she was praiseworthy indeed. Her impersonation of the wayward girl with Paris longings was not merely an intellectual exposition, but was vibrant with heart and feeling.

Duffault as *Julien* sang very acceptably and acted conventionally. He looks the part without "making up," and fitted in the homely domestic drama naturally and effortlessly. His was an interesting presence, and, although not so striking as Baron's *Louise*, it fitted very nicely into the "atmosphere" of the work.

Duchene was a *Mother* of traditional merit. Despite a little exaggeration of temper in the first act, her insight into the workings of the stern parent's Spartan emotions was clearly and forcibly shown. She had a high standard to attain in the *Mother* of higher-priced days, and she was not found wanting. Vocally she was good.

Beck had also much to achieve in filling the shoes of such *Fathers* as Vieville and Glibert, and he did not come far from doing so. In numerous respects that is the most salient rôle in "Louise," and he gave dramatically and vocally a portrayal of concomitant merit. In the tender scenes with his daughter there was artistry and realism, as were there in his tragic despair and anger in the final act, when he drives his daughter from the house.

The numerous smaller parts were not without honor—Vicarino, Severina and Gentle doing splendidly.

The staging of the work was pleasing, and Nicosia's leading of the orchestra did not lack good points.

The singing of two high C's and their holding for time indefinite in the "Di Quella Pira" air removed all doubt that Nicola Zerola, the tenor, is a sensation. His work throughout the performance of "Il Trovatore" on Saturday evening substantiated that. If for nothing else this singer appears destined for success on the merits of his high notes.

As an artist he is not worthy of the same degree of praise. His is a very powerful voice, containing much beauty. There is at times, however, an unfortunate proclivity toward forcing, and their violence mars their effect to discriminating ears. He saves himself for his upper register tones, which are frequently of striking brilliance. When he uses discretion his singing is truly a thing of beauty.

Eva Gripon was not much more than passable as *Leonora*, and there was still the lamentable absence of music and color in her voice. Dramatically she did better.

The *Azucena* of Mme. d'Alvarez was fairly good, her singing atoning much for the lack of authority in her histrionic efforts.

The *Count de Luna*, always a part not possessing of the sympathies of the audience, was in the depths of dislike through the doleful endeavors of one Pignataro, alleged to be a baritone. This gentleman probably had a good voice "once," but, alas! Time and Service have worn it to the threadbare stage.

Although an illumination was a rival attraction, the audience was far from small. Much enthusiasm was demonstrated, especially for his tenorship.

"Il Trovatore" was repeated on Tuesday evening.

"Louise" was repeated on Monday evening.

Hermann Gura, director of the Gura Summer Opera in Berlin, was married a fortnight ago to Anni Hummel, one of the sopranos that sang under his management this Summer.

GERMAINE

ARNAUD

LAST YEAR'S GREAT  
SUCCESS WITH THE  
BOSTON SYMPHONY

M. H.  
HANSON  
CARNEGIE HALL  
NEW YORK

MADAME

Riss-ARBEAU

Chickering Piano

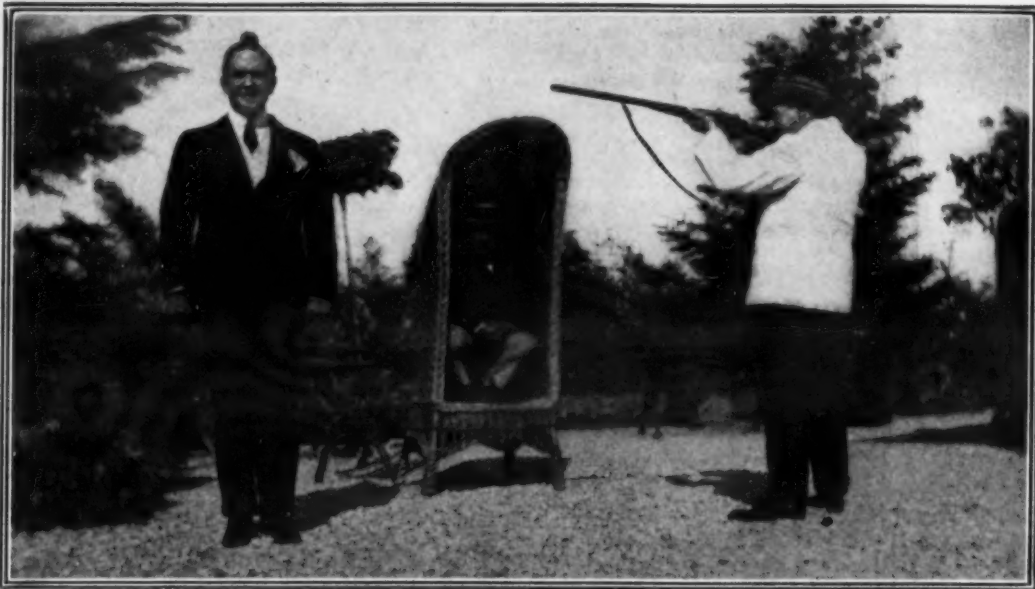
PARISIAN PIANIST

CHOPIN INTERPRETER

Knabe Piano



## OPERATIC CELEBRITIES HELP CAMPANINI OBSERVE HIS BIRTHDAY



Scene from "William Tell," Enacted by Di Seguro, Gianoli-Galletti and Campanini

MILAN, ITALY, Sept. 10.—Cleofonte Campanini celebrated his birthday on September 1 in his villa at Salsomaggiore. All day long letters and telegrams, even cablegrams from America, wishing the distinguished maestro all the compliments suited to the occasion kept arriving. Among those who assisted in the celebration, which included a luncheon and a dinner, were the charming artist, Signor Campanini's wife, her sister Signora Elvira Tetrassini Martucci (whose husband is a cousin of the late well-known pianist and composer), her little daughter Elsa, the widow of the late Igilio Campanini, her son Lohengrin and his pretty young wife, Sig. Isola of Parma, a life-long friend of the Campanini family, who offered a charmingly expressed

toast to the maestro, Mario Ancona, Sig. Gianoli-Galletti, Sig. Di Seguro and MUSICAL AMERICA's correspondent.

The photograph reproduced on the right, above, shows a group of the Campanini family and friends. From left to right at back: 1. Cleofonte Campanini. 2. Signora Sozzano. 3. Signora Ciapparelli-Viafora (of New York). 4. Gianoli-Galletti. 5. Signora Igilio Campanini. 6. Signora Elvira-Tetrassini Martucci (third of the Tetrassini sisters. 7. Col. Sozzano. 8. Di Seguro. Second row—9. Signora C. Campanini. 10. Signora Lohengrin Campanini. Between these two Lohengrin Campanini, nephew of the maestro and of the late tenor, Italo Campanini.

The other photograph shows a scene from "William Tell" enacted by Maestro Campanini and Di Seguro, while Gianoli-Galletti, terrified, retires to a beach chair.



Cleofonte Campanini and His Family and Friends, Snapped at Salsomaggiore in Italy

Sig. Gianoli-Galletti, after assisting at the birthday celebration of Maestro Campanini, left for Brunate, Lake Como, to take part in the annual concert given at that well-known resort. Part of the program consisted of one act in costume of the "Barber of Seville" and another participating artist, well and favorably known to New Yorkers, was the basso Di Seguro. Sig. Gianoli comes to Milan to begin rehearsals of "La Tosca," for which opera he has been especially engaged by the management of the Dal Verme, Milan, Autumn season. Second in importance only to that of La Scala, Sig. Gianoli remains in Milan until the middle of October, when he leaves for New York.

Mario Ancona is taking the cure at Salsomaggiore and seems in excellent health and spirits.

Allen C. Hinckley, the basso, is enjoy-

ing his vacation on the Italian Riviera.

Amadeo Bassi and his wife are in Salsomaggiore, after a pleasant Summer at their villa at Riccione, near Rimini. They will shortly go to their handsome home in Florence, where the popular tenor will prepare for the coming season's work. He opens this season at the Costanzi Theatre, Rome, where he appeared for a few times last Winter to the delight of the Romans. In February he leaves Rome for his engagement at La Scala, Milan. Here he will be heard in the revival of Verdi's "Simone Boccanegra" and in the new opera "Margarete," by the young German composer, Bruckmann. This work, chosen for La Scala, is the second of the young composer's trilogy, of which the other operas are entitled respectively "Fausto" and "Mephistopheles," and is said to be quite remarkable. ELISE LATHROP.

### SOLOISTS FOR MANCHESTER, N. H.

Celebrities Will Assist at Concerts of Choral Society

MANCHESTER, N. H., Sept. 27.—The plans for the fourth season of the Manchester Choral Society make the most formidable prospectus that has been issued by this organization. The first concert will be given October 22, with Mme. Maud Powell, violinist, Paul Dufalt, tenor, and Harry C. Whittemore, pianist.

The second concert will bring Gade's "The Crusaders," with a chorus of 150 voices and these soloists: Mme. Gertrude May Stein, mezzo-soprano; H. Lambert Murphy, tenor, and Frederic Martin, bass. The Boston Festival Orchestra will play. The program will include a short miscellaneous part, in which the soloists and the orchestra will participate.

The fourth annual festival of three concerts will be held May 10 and 11, when the choral numbers will include Busch's "The Four Winds," "The Challenge of Thor," from Elgar's "King Olaf," and Verdi's "Aida," in concert. The soloists will comprise Mrs. Grace Bonner Williams, soprano; Mme. Isabelle Bouton, mezzo-soprano; George Hamlin, tenor; Gwilym Miles, baritone, and Clarence H. Wilson, bass. The Boston Festival Orchestra will play for the three concerts.

### Carreño "Vorbereiter" Opens Studio in Boston

Boston, Sept. 27.—Ellen Yerrinton, the pianist, has returned to Boston from a year in Berlin, where she was busily occupied as preparatory teacher for Mme. Teresa Carreño, the distinguished pianist and teacher, who is to tour this country extensively during the present musical season. This was Miss Yerrinton's sixth visit to Mme. Carreño in Europe. As a result of her extended study with the distinguished pianist Miss Yerrinton is thoroughly equipped to teach the piano in accordance with Mme. Carreño's principles. Since returning from Europe during the Summer Miss Yerrinton has transferred her studio from Cambridge, Mass., to Boston, and will be located here during the season. D. L. L.

### Edith Thompson to Have Busy Season

Boston, Sept. 27.—Edith Thompson, the pianist, has already been engaged for a number of concerts and recitals this season, and this will, undoubtedly, be one of her busiest years. She is to play in concerts in Providence, October 28, Concord, Mass., December 8, and Salem, Mass., December 15, and will have many other dates to announce later. D. L. L.

### CINCINNATI TO ENTERTAIN AMERICAN FEDERATION

Committees Appointed to Make Plans for Musicians' Union Convention in May

CINCINNATI, O., Sept. 26.—In May, 1910, the American Federation of Musicians will hold its annual convention in Cincinnati. Preparations for this event were started Saturday, when the Cincinnati Musicians' Protective Association No. 1 held a meeting and appointed all the committees needed to do the work that will have to be done during the next few months. The personnel of these committees is as follows:

General Committee—George Schath, chairman; William Saatkamp, secretary; Charles Joseph, Sr., treasurer.

Reception—Charles Joseph, Sr., A. J. Schath, Henry Fillmore, Oscar Zeuch, Charles Bose, Sr., Mrs. Frank Lohman, Mrs. A. J. Schath, Mrs. Henry Fillmore, Mrs. A. Dannatreiser, Mrs. Oscar Zeuch, Mrs. Charles Joseph, Mrs. Charles Bose, Mrs. Leo Brand, Mrs. Gus Levy, Mrs. Walter Kruskamp.

Souvenirs and Collections—Frank Lohman, George Schath, Julius Gross, Richard Kohlbrant, Leo Brand, Ad Spicker, Henry Herwig.

Music and Program—John C. Weber, William Kopp, Henry Froelich, George Smith, John Hofer, Walter Esberger, Herman Bellstedt.

Excursions—Frank Schopper, August Jung, John Portune, Jr., Albert Weigand, Herman Burck, Charles Melber, Jr., William Saatkamp.

Hall—August Levy, Louis Brand, Harry Lachman, Rob Menge, R. Keuhn, Gus Fraenzel, William Mayer. F. E. E.

### Novello's New Quarterly

Novello's Quarterly, a book of Anthems and Services, No. 6, the issue for Harvest, Thanksgiving and general times is now being circulated. This number will be followed closely by another within a month, as it has been found advisable to divide the Fall issue into two sections. As in former cases there are included with the new anthems a few older ones from the list that are not so well known as should be.

All those contained in this number will be found well within the powers of the average choir. Prominent among them are a few especially appropriate for Harvest or Thanksgiving. Such are Adam's "It Is a Good Thing to Give Thanks," Alcock's "Give Ear, O Ye Heavens," Foster's "The Eyes of All Wait Upon Thee," and Selby's "Thou, O God, Art Praised in Zion."

### OPERA FOR ST. LOUIS

Boston Company Signs Contract for a Week's Performance

St. Louis, Sept. 25.—It was with great pleasure that St. Louis music lovers heard the announcement this week that they were positively to have grand opera by a standard company. As previously announced, a great deal will depend on the alterations of the Coliseum as to whether the Metropolitan or Manhattan Company will come, but the Boston Opera Company will surely be here. Theodore H. Bower, general representative of the Boston organization, completed arrangements this week for the Olympic Theater for one week, commencing January 24. In the company will be Jane Noria, who was Josephine Ludwig, of this city, and Florenzio Constantino, who has always been a favorite and a drawing card. A repertoire of German, French and Italian operas will be performed.

The Knights of Columbus Choral Club of this city has begun its work for the Winter concerts. Charles Galloway, who is directing the club in the absence of the regular director, Rev. Father Leo Manzetti, who is now in Rome, reports that some interesting and difficult selections will be undertaken.

Many of the local musical organizations will give special attention to Centennial week here, October 3 to 9, inclusive, and are now busy preparing festival programs. On October 8 the German-American Alliance will give a concert at the Coliseum in connection with the Symphony Orchestra, which promises to be an attractive affair. There will be a chorus of 1,000 male voices.

Arno Waechter has returned from his Summer vacation and has again opened his violin studio in Henneman Hall.

An inquiry directed to the various studios, colleges and conservatories in this city shows that the enrolment this year is very satisfactory. Of course, a great many people are still away, and it is impossible to tell exactly how the percentage will be compared with last year. There are to be several important changes in the various faculties. H. W. C.

### Buffalo Club to Produce Original Comic Opera

BUFFALO, Sept. 28.—The need of a permanent meeting and rehearsal place for the members of the Guido Chorus has at last become so pressing that the society has decided to give an original comic opera in the hope of raising sufficient money for its needs. The composition, entitled "Forty-five Minutes from Main Street," was written by John D. Wells and Seth Clark, the latter conductor of the chorus. The entire cast, as well as the chorus, consists of members of the society.

### BEEBE-DETHIER RECITAL GIVEN IN CONNECTICUT

Sidney Biden Assists at Notable Musical Event That Attracts Large Audience at Greenwich

A joint recital by Carolyn Beebe, pianist, and Edward Dethier, violinist, in sonata work, assisted by Sidney Biden, baritone, with his accompanist, Kurt Schindler, attracted a large gathering of musical folk at Greenwich, Conn., on Thursday of last week.

Miss Beebe and Mr. Dethier, whose ensemble work is well known in New York musical circles, were heard to splendid advantage in their numbers, Vivaldi's "Ciaccona," the Grieg Sonata in C Minor, Op. 45, and the Sonata in D Minor of Saint-Saëns.

It was perhaps in this last number that these two artists had the opportunity to show best their admirable attainments. Their interpretation of this master, whose works abound in such hazardous combinations and ever surprising difficulties, was most subtle and sympathetic, carrying with it a conviction that brought forth unstinted praise.

Mr. Biden is a baritone from Berlin whose reputation in Germany is widespread. It was with growing appreciation that he was heard upon this occasion, as he not only possesses a voice of rare rich quality, but his phrasing denotes an artist's understanding of that rare spirit which is to be found in the German *lieder*. Besides "Sei Mir Gegrüsst," "Frühlingstraum," "Bei Donnelganger" and "Der Linden Baum," Mr. Biden sang two songs by Handel, "Where e'er You Walk," "The Enclosed Garden"; also two songs by Mr. Schindler: "From a City Window" and a "Fair Song." This last had to be repeated to the evident enjoyment of the enthusiastic audience. Mr. Schindler's work as accompanist deserves mention, as at all times his support at the piano was sympathetic and inspiring.

### David Talmage, Jr., Returns from European Trip

David Talmage, Jr., the Brooklyn violinist, has returned to this country after a Summer spent in traveling and study in Europe. He has reopened his Brooklyn studio, No. 44 Hanson place, and has enrolled the greatest number of students for any one year. Mr. Talmage will be heard in concert and recital during the coming season.

Samuel Bowden Mowle, the teacher of singing, has reopened his residence studios for the Fall term at No. 43 East Twenty-first street, New York.





J. Clarendon McClure recently gave an organ recital at the Irem Temple, Wilkes-Barre, Pa., under the auspices of the National Protective Legion.

Muriel Weston, formerly of Scranton, Pa., and a pupil of E. H. Southworth, has accepted a position as teacher in the department of music at Indiana State College.

Bartley Brown, bass soloist of St. James's Cathedral, Toronto, and a pupil of Dr. Ham, has been appointed choirmaster of the Western Congregational Church.

The Orpheus Club of Toledo, O., has engaged for two of its concerts this season Florence Hinkle, for December 14, and Frederic Martin for April 19.

Edward Randall Myer, one of Buffalo's best known teachers of the art of singing, opened his studios, at No. 795 Elmwood avenue, for the season, on September 27.

Florence Mulford, the popular mezzo-soprano, has been engaged to give a recital Tuesday evening, March 15, at the Western College for Women, at Oxford, O.

Grace Darling, the violinist and teacher of Worcester, Mass., who was sojourning at Falmouth Heights, performed the feat of rescuing a drowning woman a few weeks ago.

The Elgar Choir, of Hamilton, Ont., of which Bruce Carey is director, has been invited to appear at one of the concerts of the Buffalo Orchestral Society. This chorus has received high praise from Emil Paur, Dr. Voort and others.

A special musical celebration of the Centennial of St. Louis will be given at the Lindell Avenue M. E. Church, Sunday, October 3, at Vesper Service. A choir of twenty voices will render Gounod's "Gallia" as the principal work.

John B. Bovello, director of the Greater Washington Band, Washington, D. C., is doing artistic work as the director of the orchestra at the Colonial Theater. Mr. Bovello will shortly resume his winter playing at the Arlington.

James Savage, vocal instructor, has returned from his Summer vacation at Liberty, N. Y., and will open his teaching studio on October 4 at No. 27 Union Square. During the Summer Mr. Savage gave many lessons in Liberty.

The Vegara Opera and Oratorio Society, of Toronto, recently elected the following officers: President, Mrs. Dr. Harrington; vice-president, Mrs. Frank McMahon; second vice-president, Mrs. Charles Landskail; secretary-treasurer, R. H. Schultz.

Emily C. Jessup, of Salt Lake City, a prominent and active member of the American Music Society of that place, has removed to Grantsville, Idaho, in order to assume her new position as supervisor of music in the public schools.

A new trio, composed of Julia Allen, violinist; Helen Warner, violist, and Harold S. Briggs, pianist, has been organized in Scranton, Pa., and will give its first concert some time this month. Interesting results are anticipated from the work of this new organization.

Margaret Cain, a Portland, Ore., girl who has won considerable fame abroad as an opera singer under the name of Rita Margheri, gave a recital in the Masonic Temple, Portland, on September 27. Miss Cain's recital, the first she has given in Portland, created much interest.

A teacher the success of whose pupils is largely due to the excellent training given them by appearances in private recitals, and who has large classes in Buffalo, Mrs. J. S. Marvin, has reopened her studio at No. 250 West Utica street, after a long vacation spent in the Catskills.

A youthful Boston pianist, Moritz Rosenthal, who is hailed as a future Paderewski, is to make a tour of Massachusetts cities in

the near future. The tour will include such places as Fitchburg, Brockton and Ayer. He will play many works by Chopin and Liszt.

Ada Daniel, a well-known teacher of music and director at Waukesha, Wis., has removed to Milwaukee, where she has opened a music studio. Mrs. Daniel will retain her classes at Waukesha and will remain director of the choir at St. Matthias's Church.

The twentieth year of the Hartford, Conn., School of Music began on Monday of this week. William L. Whitney is at the head of the vocal department; Edward H. Noyes at the head of the piano department, and Franz Milcke at the head of the violin department.

Alice Nielsen, the prima donna soprano of the Metropolitan Opera Company, opened her concert tour this week. She will be heard in Chicago, St. Louis and other Western cities. About the middle of October she will go to Boston and begin rehearsals with the Boston Opera Company.

Jean A. Parre, the teacher of violin, has begun his Fall term. His prospectus announces that he has had twenty years' experience in teaching, and has studied under Cesar Thomson in Brussels, Belgium. His studio is in the Zenobia Building, Toledo, O.

The San Francisco Choral Society, Paul Steindorff, director, enrolled over 100 singers at its first rehearsal last week. The voice material in the chorus is good and there are many applications for membership from the singers of the city. The first work to be performed will be Saint-Saëns's "Samson and Dalila."

The National Federation of Women's Music Clubs, which maintains scholarships for promising students in various schools of the country, will again award a year's study in voice to one pupil, under the direction of Nance Martin, the vocal instructor in Miss Woodberry's School, Atlanta, Ga.

When Gertrude Peppercorn, the eminent English pianist, comes to America next January one of her earliest appearances will be made in Philadelphia, at a recital given before the Y. M. C. A. Her tour, which will include a large percentage of Canadian engagements, is under the management of R. E. Johnston.

In December Myron W. Whitney, Jr., will make a short Southern tour. On the 7th he gives a recital with the Schubert Glee Club of Jersey City, and then proceeds at once to Virginia College at Roanoke, where he gives a recital on the 9th; also before the Orpheus Club at Galveston, Tex., on the 13th.

Seth Clark, director of the Guido Chorus, organist and choirmaster of Trinity Church, and a teacher of experience and reputation in Buffalo, has returned from his vacation, which was spent at the seashore, and has begun his work at No. 371 Delaware avenue. Mr. Clark's organ instruction is given on the fine instrument in Trinity Church.

"In teaching music to children every fundamental principle should be introduced by means of dainty rhymes and songs," says Flora E. H. Locke, of Buffalo, who has just returned to her winter's work after visits to Boston and New York, where she received commendation for her excellent ideas in the teaching of children.

An organ recital was recently given at Grace Church, Hamden, Conn., on the new memorial organ which was presented in memory of Rev. and Mrs. Charles William Everest and Mrs. Marie Munger Brewster. The recital was given by Arthur L. Collins, assisted by Mrs. E. M. Butler, contralto, and Daisy F. Pierce, soprano.

The Elm Park Choral Society of Scranton, Pa., with a membership of 150 voices, will begin its rehearsals this week. The membership of this choral society is open to the singers of Scranton and vicinity, and many of the best musicians of the city are

taking advantage of the opportunity for choral work.

A chorus of male voices has been organized by well-known singers in Bristol, Conn., and regular meetings will be held during the winter. The officers of the organization are: President, David L. Whittlesey; secretary and treasurer, William T. Yahnig; musical conductor, William P. Spellman.

Franceska Kaspar, soprano, of Washington, D. C., was the soloist at the organ recital given in the Second Presbyterian Church, Scranton, Pa., on Thursday evening, September 30, by George Brandon, the organist. "Hear Ye, Israel," by Mendelssohn, and "Elizabeth's Prayer," by Wagner, were the selections sung by Miss Kaspar.

Genevieve Clark-Wilson will give a song recital at the Toronto Conservatory of Music on Wednesday, October 6. Mrs. Clark-Wilson has but recently moved to Toronto from Chicago, where she bore an enviable reputation as concert soprano and teacher of singing, and has toured with the leading concert organizations in this country.

Dora Stutchbury, a talented young pupil at the Toronto College of Music, gave a recital last week at that institution. Miss Stutchbury in her rendition of the several numbers manifested marked talent and a decidedly musical temperament. She was assisted by Miss Veitch, cellist; Miss Ashworth, soprano, and Mamie Macdonald, accompanist.

Nicola A. Montani, organist and choir-master of the church of St. John the Evangelist, Philadelphia, announces the resumption of teaching at his studios, No. 1207 Walnut street. Mme. Montani, who is favorably known in American musical circles, has just returned from an extensive European tour, during which she added much to her reputation abroad.

Luella Chilson Ohrman, the soprano, who is now under the management of Haensel & Jones, has been engaged by the Ohio Wesleyan School of Music for a recital to be given on Thursday evening, February 10. Mrs. Ohrman gave a recital under the same auspices only last May, and her re-engagement for this season is ample evidence of her success.

Among the passengers that arrived from Europe on the *Cedric* were Mr. and Mrs. A. K. Virgil, direct from London, where they have just completed a Summer course at the Virgil School of Music in London. Mr. Virgil intends to remain in New York City for the season of 1909-10, where he will conduct private and class instruction in pianoforte playing.

Three members of the faculty of the Atlanta Conservatory of Music—Kurt Mueller, dean and pianist; Mr. Dahm-Peterson, baritone, and Mr. Hubner, violinist—gave the opening recital of the season recently in Cable Concert Hall before a large audience that welcomed the old and new members of the conservatory teaching staff with great enthusiasm.

An Italian tenor, Sig. Giuseppe Gaudenzi, who has been singing during the season just past in opera in Caracas, Venezuela, is now in this country visiting Mr. and Mrs. William B. Watkins, of Dorchester Road, Buffalo. Sig. Gaudenzi, whose engagements in Europe preclude any American appearances this year, created the leading tenor rôle in Strauss's "Elektra," in Milan.

Ferne Rogers, dramatic soprano, daughter of Mr. and Mrs. A. G. Rogers, Meriden, Conn., is having great success in comic opera. She studied for several years with Frederic Bristol, the New York teacher, and has given considerable time to the study of dramatic art. Since beginning professional work she has held important positions, and is rapidly making her way as an operatic singer.

Messrs. Haensel & Jones, the managers

of Myrtle Elvyn, the distinguished American pianist, report a gratifying number of engagements for his young artist. In addition to the engagements announced last week Miss Elvyn has been booked for recitals at the Western College for Women at Oxford, O., Monday, November 8, and at the Ohio Wesleyan School of Music, at Delaware, O., Thursday, December 9.

The Beringer Musical Club, of San Francisco, gave a musicale at Century Hall on Thursday, September 23, under the direction of Mr. and Mrs. Joseph Beringer. The program, which included piano and vocal selections, was rendered by Zdenka Buben, Irene de Martini, Estella McNeil, Sadie Bultman, Milton Mowbray, Anita Morse, Alta Yocom, Harry Bultman and Frances Westington.

Hazel Elizabeth Dahmann, a Southern girl, is to have charge of the new department of chorus singing in the Seattle high schools, which position was created and filled by the board recently. Miss Dahmann, a native of Kentucky, is a graduate of the Chicago College of Music. She has taught in Chicago, where she took a post-graduate course in music, and at Carlton College.

A musicale was recently given at the residence of Mr. and Mrs. Edward Beardsley, New Haven, Conn. May Nevin Smith, soprano, of New York, rendered selections from the French, German and Italian operas, admirably accompanied on the piano by Elizabeth Cronah. Others who took part were Teresa Stanford and Gertrude Beardsley, the talented young daughter of the host and hostess.

Minneapolis music lovers will have opportunities of hearing much American music during the coming season, both by composers of that city and the country at large. Among the Minneapolis musicians who will play American compositions, by themselves and others, are Julius Johnson, who will play works by his teacher, Gustavus Johnson; Donald N. Ferguson, a new member of the Minneapolis School of Music faculty; James A. Bliss, Alfred Wiley and Victor Bergquist, who will give a recital of his own organ compositions.

The Wisconsin Conservatory, one of Milwaukee's leading musical colleges, has secured the services of Pearl Brice, a violinist of high standing, as a concert-player and teacher. Miss Brice received three years' instruction in the Wisconsin Conservatory, after which she studied in Chicago under Emile Sauret. After two years Miss Brice went abroad, where she carried on her work under such masters as Cesar Thomson and Ysaye. After her return to America she passed a most brilliant season in Boston, doing concert work and teaching.

Harry J. Fellows, director of the Delaware Avenue Baptist Church choir, has begun rehearsals with his chorus, fully seventy-five being present at the first meeting. This choir will sing, on the first Sunday in each month, a special musical service, the unique feature of which will be performances of the larger works for chorus and soloists. For this reason the miscellaneous programs usually given on such occasions will be dispensed with and the choir will be augmented to 100 voices. Mr. Fellows will also give many recitals in Buffalo and nearby towns during the season. He will be accompanied by his daughter Marguerite, who is an accomplished pianist.

The Brooklyn branch of the German-American National Alliance has made comprehensive preparations to insure the entire success of the German Day festival, in which the Germans in the Borough of Brooklyn will participate. The German Day celebration will be opened with an address of welcome by S. K. Saenger, the honorary president of the United Singers and a member of the arrangements committee of the Brooklyn League of the Alliance. After that the Wilhelm Tell Männerchor will render songs under the direction of its musical conductor, Peter Bachenberg; also the Swiss Women's Chorus of Brooklyn. Karl Scholling, violinist, of Brooklyn, will play.

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## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

Anthony, Charles P.—Boston, Oct. 6.  
 Arral, Mme. Blanche—New York, Carnegie Hall, Oct. 24.  
 Bergliot, Aalrud—(Series of concerts in Chicago, Racine, Milwaukee and Manitowoc during week beginning Oct. 18.)  
 Bispham, David—New York, Carnegie Hall, Oct. 10.  
 Bos, Coenraad V.—Brooklyn, N. Y., Oct. 14.  
 Carreño, Mme. Teresa—Brooklyn, N. Y., Nov. 3.  
 Darbyshire, Charles—Charleston, S. C., Oct. 26, 27, 28; Greenboro, N. C., Oct. 29; Norfolk, Va., Oct. 30.  
 De Voe, Alfred—Brooklyn, N. Y., Nov. 11.  
 Doelling, Mae—(Series of concerts in Chicago, Racine, Milwaukee and Manitowoc during week beginning Oct. 18.)  
 Duncan, Isadora—St. Louis, Oct. 26.  
 Elson, Louis C.—(Lecture Recital) Brooklyn, N. Y., Nov. 11.  
 Farrar, Geraldine—Milwaukee, Oct. 26.  
 Fiquel, Carl—Brooklyn (lecture recitals), Oct. 5, 12, 19, 26; Nov. 2.  
 Gadski, Mme. Johanna—Chicago, Oct. 10.  
 Gilbert, Charles—Brooklyn, N. Y., Nov. 12.  
 Hastings, Frederick—Boston, Nov. 2.  
 Hindermeyer, Harvey—Philadelphia, Nov. 3.  
 Homer, Mme. Louise—Brooklyn, N. Y., Oct. 21.  
 Jomelli, Mme. Jeanne—Los Angeles, Nov. 12.  
 Kerr, U. S.—Allentown, Pa., Oct. 6.  
 Koenen, Tilly—Boston, Oct. 27; New Orleans, Nov. 12.  
 Kreisler, Fritz—New York, Oct. 23; Boston, Oct. 25; Nov. 5, 15.  
 Langendorff, Mme. Frieda—Maine Festival, Oct. 8 and 12.  
 Lemare, Edw. H.—Brooklyn, N. Y., Oct. 7.  
 Listemann, Bernhard—Chicago, Oct. 12.  
 Lund, Mme. Signe—(Series of concerts in Chicago, Racine, Milwaukee and Manitowoc during week beginning Oct. 18.)

Mason, Daniel Gregory—Brooklyn, N. Y., Nov. 12, 19 (lecture recitals).  
 Merritt-Cochrane, Alice—Minneapolis, Nov. 19.  
 Miller, Christine—McKeesport, Pa.  
 Powell, Maud—Chicago, Nov. 5.  
 Salmon, Alvah Glover—Providence, R. I., Oct. 6, Boston, Oct. 9.  
 Samaroff, Mme. Olga—Milwaukee, Oct. 26.  
 Schumann-Heink—Detroit, Oct. 12; Milwaukee, Oct. 18.  
 Sembrich, Mme.—Cincinnati, Oct. 21.  
 Spry, Walter—Chicago, Oct. 12.  
 Wüllner, Dr. Ludwig—Brooklyn, N. Y., Oct. 14; New York, Carnegie Hall, Oct. 16; Boston, Oct. 27.

## Orchestras, Quartets, Choruses, Etc.

Boston Symphony Orchestra—Boston, Oct. 9, 16, 23, 30; Nov. 6 (matinee); Brooklyn, N. Y., Nov. 12; Boston, Nov. 20.  
 Herbert Orchestra—New York, Oct. 3, 10, 17, 24, 31; Nov. 7, 14, 21, 28.  
 Kneisel Quartet—Brooklyn, N. Y., Oct. 28; Nov. 18; New York (Mendelssohn Hall), Nov. 23.  
 Los Angeles Symphony Orchestra—Los Angeles, Nov. 12.  
 Philharmonic Society—New York (Carnegie Hall), Nov. 4; New Orleans, Nov. 12; New York (Carnegie Hall), Nov. 25.  
 Philharmonic Trio—Brooklyn, N. Y. (Academy of Music), Nov. 20.  
 Sousa's Band—Cincinnati, Oct. 6.  
 Symphony Society of New York—St. Louis, Oct. 26; Brooklyn, N. Y., Nov. 5; New York (New Theatre), Nov. 7, 14; Carnegie Hall, Nov. 16; New Theatre, Nov. 21.  
 Thomas Orchestra—Chicago, Nov. 5.  
 Young People's Symphony—Brooklyn, N. Y., Nov. 6.

## MUSICAL CHICAGO IS NOW WIDE AWAKE.

[Continued from page 3]

pianist and accompanist, at the Auditorium, Sunday afternoon, October 10. On Sunday afternoon, October 17, in Orchestra Hall, America's great contralto, Ernestine Schumann-Heink, will give a song recital with an entirely new program. Isadora Duncan, as soloist with the New York Symphony Orchestra, Walter Damrosch, conductor, Tilly Koenen, the Dutch contralto, Dr. Ludwig Wüllner, Fritz Kreisler, Mme. Teresa Carreño, the Kneisel Quartet, Walter Damrosch's New York Symphony Orchestra, Mrs. Fanny Bloomfield-Zeissler, Mme. Antoinette Szumowska, Herbert Witherspoon, Glenn Dillard Gunn, Mischa Elman and Lois Fuller and her company of 100 Parisian Dancers are among the offerings for the remainder of the season.

Commencing Monday evening, January 10, Mr. Neumann will bring to the Auditorium for a season of two weeks of grand opera the Boston Opera Co., Henry Russell, director, at popular prices. Mr. Neumann has contracted with the Metropolitan Opera Company for their annual Chicago season.

Mrs. Hanna Butler has returned to Chicago from two months spent successfully on the Pacific Coast and has resumed her duties as a member of the faculty of the Cosmopolitan School of Music, to which this accomplished soprano is attached.

Rosa Olitzka, the prima donna contralto, Alexander Zukowsky, the Russian violin virtuoso, and Hannah Wolff, the Dutch pianist, have all been in Chicago this week. The three are to constitute a trio of exceptional strength that will be heard in concert this season, their joint appearance having been arranged by Mr. Rabinoff. This tour is expected to include the Pacific Coast.

Alexius H. Bass, Chicago's new baritone, has been engaged as soloist at the forthcoming "all-star" authors' recital to be held October 1, at which Opie Read and other of Chicago's literary celebrities are to appear.

Tuesday evening, October 12, has been set as the date for the recital at Music Hall of Bernhard Listemann, the violinist, and Walter Spry, the pianist, who will be heard in a joint recital.

The return of Rudolph Engberg from Germany makes possible the first concert that this prominent baritone has given in Chicago in three years. It is announced for November 4, when Mr. Engberg will be heard at Music Hall.

During his recent Western tour, Edward Walker had an unusual and at the same time gratifying experience at Helena, Mont., at a concert in which the well-known soloist was not among those to appear. His presence was known to a party of Chicago people who had heard him in their native city. They sent a demand to the management that the tenor be requested to sing. Mr. Walker complied and his Chicago admirers went away perfectly happy at having compelled the artist's appearance, regardless of the program.

For its forthcoming concert at Orchestra Hall on November 18, the Swedish United Singers have engaged as soloist Gustaf Holmquist, the basso.

Of timely interest are the lecture-recitals on which Olive Howard has been working for some time and which she has now

brought to a high state of perfection. It constitutes one of the programs in which she will be heard this Winter in many cities. In this number Miss Howard tells the "Story of Opera" with illustrations from the operas of Richard Wagner. Miss Howard illustrates her "Story of Opera" with Wagner selections.

Garnett Hedge, the tenor, came back today from New York City, Boston, Philadelphia and Washington, D. C., where he is booked to appear during the season.

Herbert Miller, baritone and vocal instructor, left last week for Grinnell, Ia., to visit his mother, who is seventy-eight years old, and who recently was hurt by a bad fall.

The first faculty recital of the Northwestern University School of Music will take place Wednesday afternoon, September 29. The program will be furnished by Prof. Arne Oldberg.

Volney L. Mills, tenor and director of the North Dakota State University Glee Club, has been engaged as soloist for one of the Minneapolis Symphony Orchestra concerts this Winter in Minneapolis.

Ebba Hjertstedt, violinist, has returned from Europe and will make her Chicago debut in Orchestra Hall on November 18.

Thomas MacBurney came back last week from the West, where he appeared with great success in several cities. In Berkeley he sang a group of German songs, a French group, three songs in English by the Chicago composer, James MacDermid, and he ended his program with the "Prologue" from "I Pagliacci." Judging from the comments Mr. MacBurney received in the daily press, his success was noteworthy.

Albert Borroff, the popular basso, has been engaged by the Philharmonic Orchestra of Minneapolis to sing during the Spring Verdi's Requiem.

Joseph T. Ohlheiser, the violinist, announces a series of three recitals by advanced pupils of his class to take place December 9, February 8 and April 15.

The Fall enrollments of the Bush Conservatory are so great that it will be necessary to add again to the already large faculty. The orchestra department will have in all fifteen teachers. Mme. Hess-Burr and Elizabeth Fisher are new instructors in the vocal department. Carl Uterhart will conduct the violin department. Julie Rive-King will continue at the head of the piano department.

Carolyn Willard, pianist and instructor, announces the continuance for the year 1909-1910 of her studio classes and those of Clara Len, her assistant, along the same lines, carried out with such success for the past two seasons. The classes of ensemble playing is under the direction of Sherlock Demuth Williams, violinist.

M. Petrauskas, singer and composer, will give a song recital assisted by the Lithuanian Musical Society with a chorus of 130 voices, Sunday evening, October 3, at Music Hall.

Frederick Bruegger, the Chicago singing master, reports an unusually busy Summer season. A number of his pupils have obtained good positions for the coming year. Mr. and Mrs. Parvin Witty have located in El Paso, Tex., where they are meeting with splendid recognition. A large class, church positions, and, for Mr. Witty, the directorship of the El Paso Musical Club, are keeping them busy. Miss Solo Buckingham is engaged in Graceland College, Leonie, Iowa; Sara Burdick at the College School, Kenilworth, Ill.; Mrs. James Chalmers at the Balakla School of Music, Chicago; Messrs. Brown and Short are engaged at the New Court Theater and Roland Witte at the La Salle Theater, Chicago.

Carrie Jacobs-Bond will be busy during October. She is booked to appear October 1, River Falls, Minn.; October 3, Faribault, Minn.; October 5, Northfield, Minn.; October 8, Minneapolis, Minn.; October 10, St. Paul, Minn.; October 11, St. Paul, Minn.; October 14, Aurora, Ill.; October 19, Wahpeton, N. D.; October 22, Jamestown, N. D.; October 25, Fargo, N. D.; October 27, Valley City, N. D.; October 29, Bismarck, N. D.

George B. Gookins, conductor of the May Festival Chorus at Louisville and conductor of the Mendelssohn Choir of New Albany, was in town last week. Mr. Gookins, who is a pupil of Randegger of the Royal Academy, London, and of Herman Devries of the Chicago Musical College, has won recognition himself as a teacher of singing during the several years he has been connected with vocal work in Kentucky.

The Apollo Musical Club will enter upon their thirty-eighth season in December, when the "Messiah" by Handel will be given under the direction of Harrison M. Wild with a chorus of 250 voices. This production will be given Monday, December 27 and Wednesday, December 29. The soloists chosen are Lucille Stevenson Tewksbury, Rose Lutiger Gannon, contralto, John B. Miller, tenor, and Albert Borroff, basso. The third concert will take place Monday evening February 7, when "Ruth" by Schumann will have its initial performance in Chicago. The soloists will

be Jane Osborne-Hannah, soprano, Tilly Koenen, contralto, Arthur Middleton, basso. The last concert will be given March 21, when Bach's Mass in B Minor will again be given with the soloists who sang in this work last season, Edith Chapman Gould, soprano, Christine Miller, contralto, George Hamlin, tenor, and Herbert Witherspoon, basso.

The Musical Art Society of Chicago enters upon its fourth season with added strength, both in numbers and organization and with established standing as one of the most important musical societies of the country. The membership has been increased from fifty to seventy-five without lowering the high standards already fixed. Clarence Dickinson having resigned as musical director and moved to New York City, the musical direction of the society has this season been placed in the hands of Frederick Stock, conductor of the Theodore Thomas Orchestra. Two concerts will be given during the coming winter.

Two operas, neither of which has ever had a performance in this country, "Evangelimann" and "Mirella," are now in rehearsal at the Chicago Musical College School of Opera, and presentation of both will be made in the Auditorium Theater during the coming season. Rehearsals of principals is being conducted under the direction of Herman Devries and Maurice Devries. The first opera, "Evangelimann," is the work of Wilhelm Kienzl, who inscribed the piece to Dr. Karl Muck, his friend. English lucidation of the text was accomplished by Percy Pinkerton. "Mirella" was drawn from the poem of the modern provençal poet, Mistral, entitled "Mireio." Gounod is the composer.

Hugo Kortschak, the well-established violinist, will give a recital in Ziegfeld Hall on Thursday evening, October 21.

## Miss Cottlow Recalls Noskowski's Talents

PARIS, Sept. 15, 1909.

To the Editor of MUSICAL AMERICA:

Reading in your esteemed paper of the recent death of Sigismund Noskowski, the famous Polish conductor, recalls vividly to my mind my visits to Warsaw, when I was favored with two appearances at the Philharmonic concerts in one season, and had the honor of being the first American pianist to play under his baton.

Noskowski was equally gifted as conductor and composer, some of his piano works being charmingly characteristic of his nationality, full of real Polish vivacity and sentiment.

I shall never forget the kindness extended me by the genial composer-conductor, nor the enthusiasm with which I was received by both the public and press.

Yours sincerely, AUGUSTA COTLOW.

"The expenditures upon follies, so conspicuous in some other countries, in Germany are expenditures upon music. I believe music to be the greatest disciplinary and altruistic influence in German life to-day."—Frederick A. Stock, conductor of the Theodore Thomas Orchestra.

Josef Lhévinne, the pianist, is to be the soloist at one of the concerts of the Berlin Society of Music Friends, conducted by Oskar Fried, this Winter.

Maggie Teyte, Mary Garden's Scotch successor as *Mélisande* at the Opéra Comique, Paris, is to make a two months' concert tour of the English provinces this Fall.

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